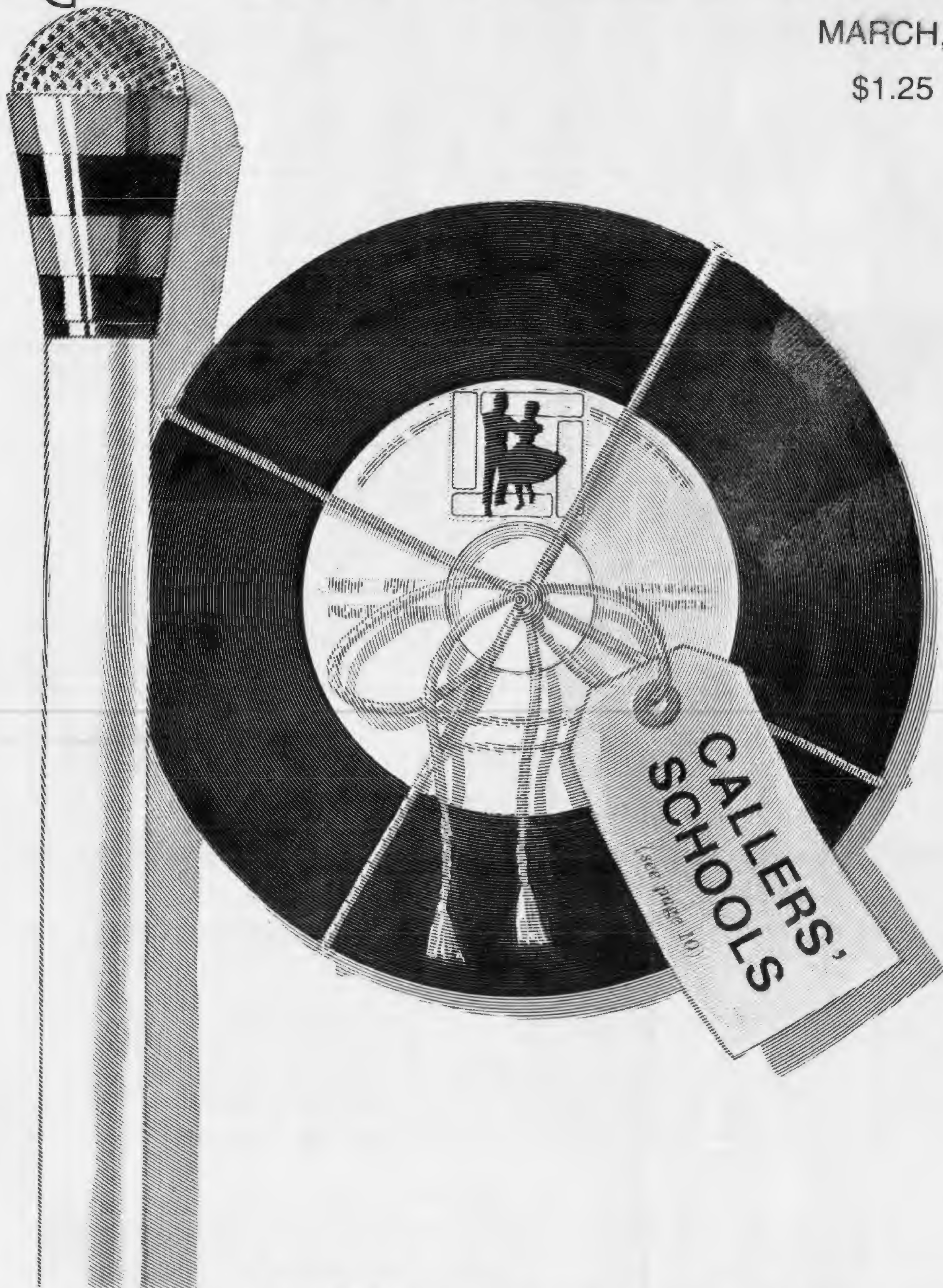


SQUARE DANCING

MARCH, 1981

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

Here, in the Paradise Promenaders Club, on the Garden Island of Kauai, Hawaii, WE NEED A CALLER. We have a great bunch of people who are learning to dance to records and have fun. We dance right by the ocean in a nice Center and since we often have visiting tour groups come to dance with us, we need a caller to help us upgrade our skills and maintain our dancing level. Isn't there a caller somewhere who wants to come to Hawaii to retire or to live on this beautiful island of Kauai? If you are interested, please contact Mr. E. Gamage, 968 Niulani Rd., Kapaa, HI 96746 (808) 822-4637.

Florence Govus-Ioa
Kauai, Hawaii

Dear Editor:

Square dancing appears to be on the upswing in the Metro Detroit area. We have our

largest beginners class in years — 9 sets. Our Intermediate Workshop, meeting every Wednesday, averages 16 sets and our Plus 2 and A 1 Workshop every Tuesday averages 17 sets. So things are looking up.

Bill Peterson
Livonia, Michigan

Dear Editor:

Our collection of SQUARE DANCING Magazine (Sets in Order) is missing the February 1974 issue. If anyone can supply this missing issue, we would be grateful. Contact Al White, 217 Elizabeth St. S., Brampton, Ontario, Canada L6Y 1S2.

Toronto and District Square and Round Dance Association
Scarborough, Ontario, Canada

Dear Editor:

I've just started a new group with 29 couples registered. I had a few copies of the old Basics Movements Handbooks and they went in a hurry. I really enjoyed the Indoctrination Handbook. Congratulations on a fine job.

Jim McCracken
Troy, North Carolina

Dear Editor:

Box the gnat seems to be an awkward move for many newer dancers and some older ones. We were lucky enough to have Bob Fisk simplify it for us when we were learning the
(Please turn to page 57)

SQUARE DANCING

(ISSN 0037-2889)

Published monthly for and by Square Dancers and for the general enjoyment of all.

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**Membership \$8.00 per year includes
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Controlled Circulation postage paid at Los Angeles, CA
POSTMASTER: Send address changes to

462 NORTH ROBERTSON BOULEVARD • LOS ANGELES, CALIFORNIA 90048 • TEL. (213) 652-7434

OFFICIAL PUBLICATION
OF

THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY



VOL. XXXIII-NO. 3

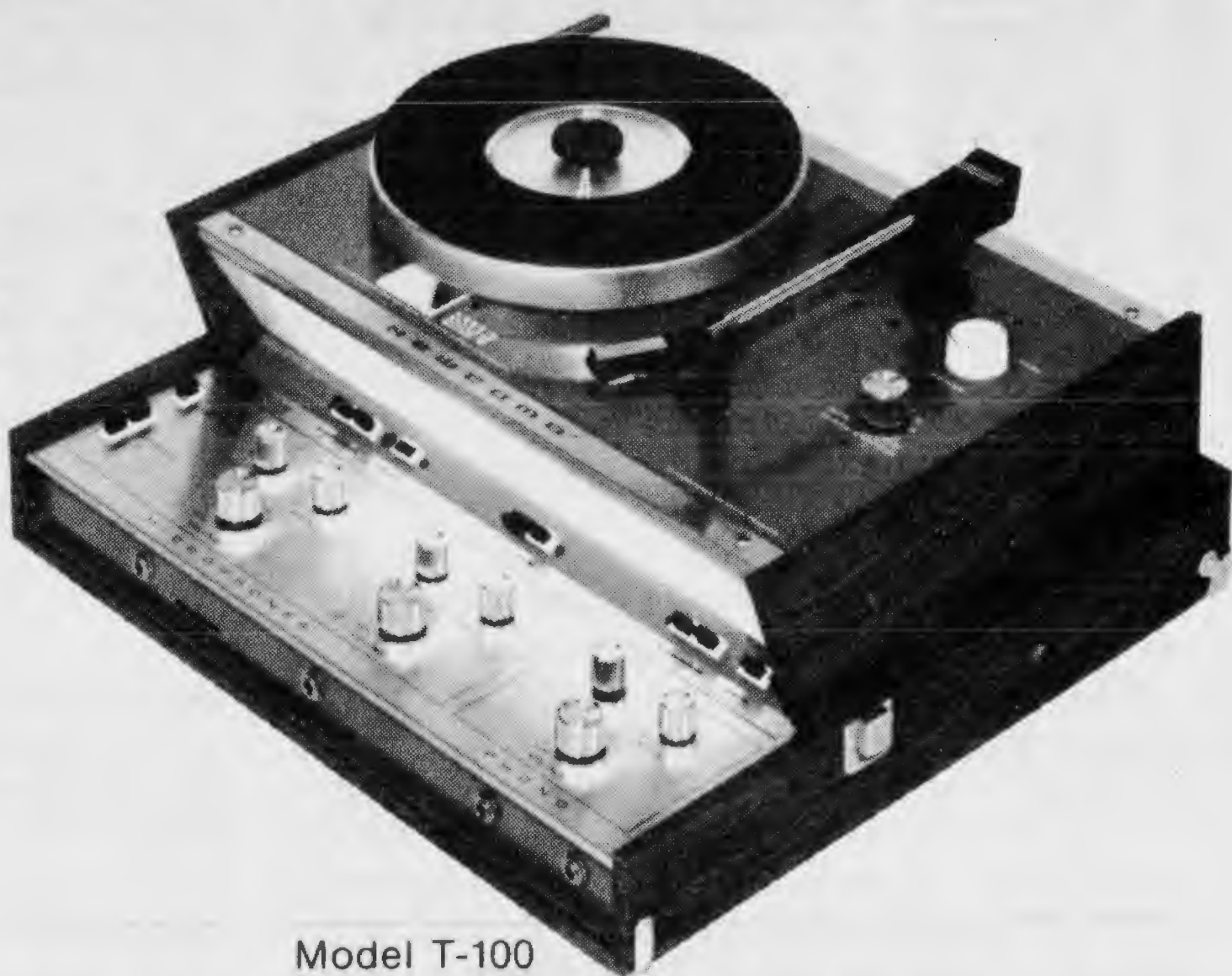
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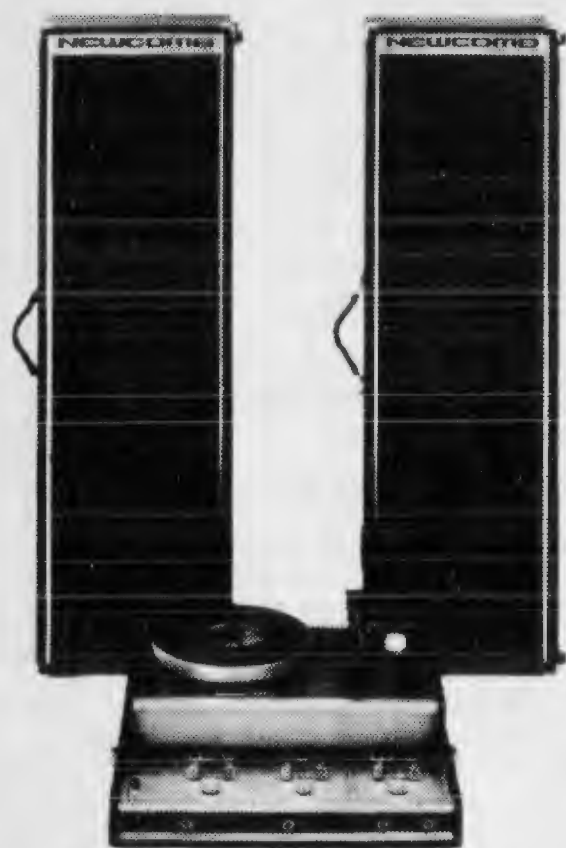
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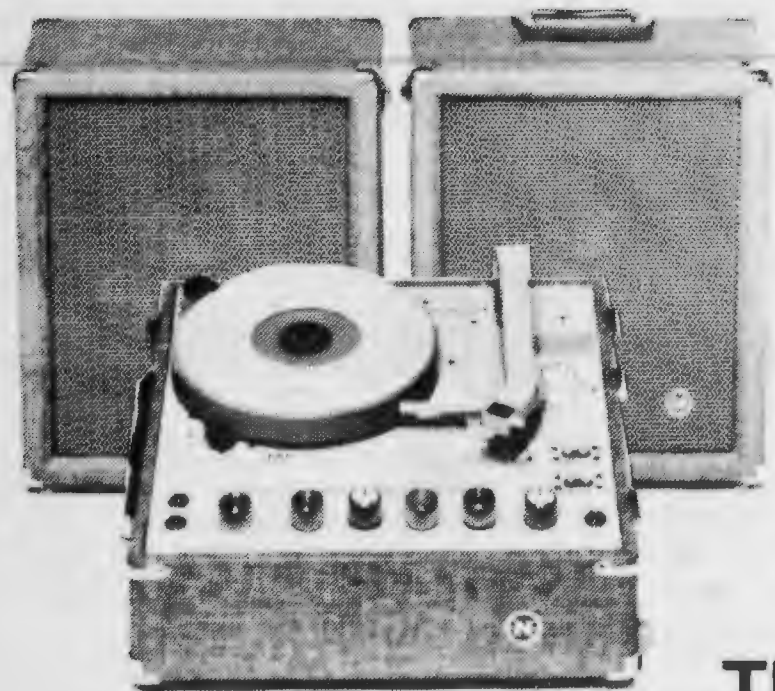
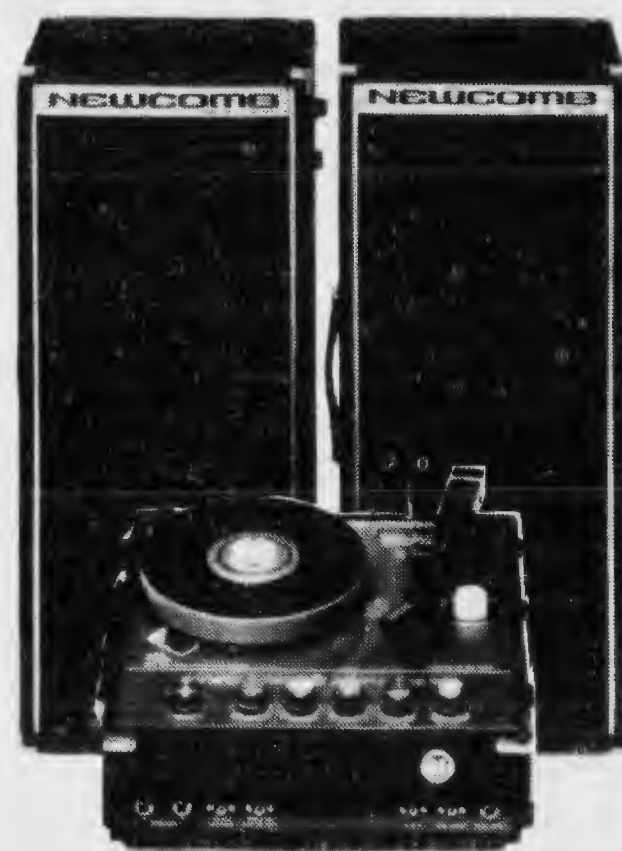
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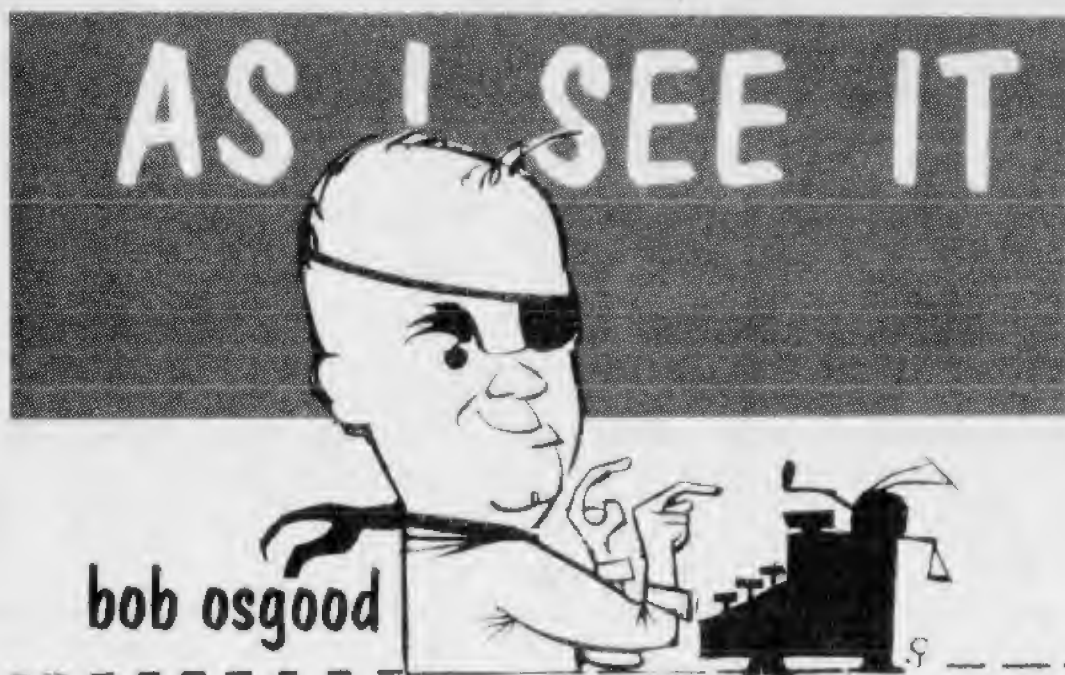
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March, 1981

CLARITY, RHYTHM, COMMAND, these, we were told some 33 years ago, were the prime essentials for any square dance caller. We learned this from Dr. Lloyd "Pappy" Shaw in the auditorium of the little Cheyenne Mountain School in Colorado Springs. As we think back to those early sessions, it appears that the three essentials are still the prime ingredients for any caller if he or she is to be successful.

Just think about these three for a minute. If a caller does not possess *clarity* he simply cannot be understood. Without a sense of *rhythm*, the caller's delivery grates on one's nerves making it difficult, if not impossible, to move to the music. And, *command*. Without the ability to differentiate between the all-important directional commands and the frills of non-essential (though colorful) bits of patter, the caller is simply not in control.

A lot of water has gone under the bridge since those early callers' school experiences. The face of square dancing has changed many times in the intervening years, from the simple all-work and single visiting dances memorized by callers and dancers alike, to the modern systems of contemporary calling. But the basic necessities still exist, and *clarity*, *rhythm* and *command* are still the keys to many a caller's success or failure.

Actually, when you come right down to it, although the face of square dancing has changed in many ways, the caller's role as teacher, sometimes organizer, hoped for model of friendliness and protector of the activity, are just as important today as they were more than three decades ago when square dancing took off like some jet missile.

The curriculum of callers' schools may have

changed greatly in recent years to include subjects not even dreamed of in Dr. Shaw's time. Nevertheless the heart and soul of American folk dancing was pretty well defined in those early days, and without the essential ingredients of warmth and friendliness this recreation, that was designed to be all-inclusive rather than exclusive, would simply not have a bright outlook for the future.

Today we are training the future caller/leaders of tomorrow and like many of the callers of the past, some of today's budding mimesters will serve as apprentices to experienced, veteran callers. A majority today will perhaps learn by simply pulling themselves up by their boot straps, making mistakes and correcting them, learning to call by calling — just as their counterparts did several decades ago.

Today, however, more men and women will be coming into the profession through the caller school route than ever before. If calling and teaching square dancing appeals to you, then you'll be interested in the information in this month's theme article (see page 10). Remember, a caller's school *cannot guarantee* to make you into an effective caller but a good caller's school can save you untold hours of research and provide you with the tools necessary to handle the job. The rest, of course, will be up to you.

Two Important Events

FOR ANYONE interested in the blueprints for the future of this activity, Callerlab — the International Association of Square Dance Callers, holds its annual convention in Kansas City next month. At that time, nearly a thousand callers and their husbands or wives will be making decisions on a number of vital issues. Among these is a reassessment of the true Mainstream program. Others have to do with standardizing definitions of the basics, establishing criteria for caller training and similar vitally important topics.

If you are in any way concerned about these or other subjects that involve square dancing in general or the caller's role in particular, have a talk with your caller if he is a member of Callerlab and if he is attending the convention. Callers need the input of the square dancing public and by either going directly to

your caller or to some caller who will be attending the convention or by writing your concerns to Jon Jones, Chairman of Callerlab (Box 679, Pocono Pines, Pennsylvania 18350), you can be sure that your feelings will be aired and, depending upon the nature of your thoughts, will be circulated to the committees involved.

The second meeting of importance will be held in May when the trustees of Legacy, which is the communication group for all segments of square dancing, meet in Denver, Colorado. This group is established to coordinate the actions of the more than a dozen separate entities that serve the square dance activity, and whether your problem is

peculiar just to your own area or whether it is something that seems to engulf all of square dancing, if you feel that it needs to be acted upon, write to Legacy, General Chairman, Bob Howell, in care of Legacy office (1812 Pelton Avenue, Bellevue, Nebraska 68005). It may be that you have a Legacy trustee in your own area. In that case, spell out your concerns to him or to her and let the information be carried to Denver.

Communicating is of prime importance in any growing activity. The only way that situations can be improved and errors corrected is to let your thoughts be known. These are two fine organizations which are in an excellent position to help.

More thoughts on **Where We're Heading**

This continuing mini-series is designed to stimulate thinking about a form of Mainstream dancing that will attract the greatest number of non-dancers into the square dance activity, teach them in 30 weekly lessons what they need to know in order to dance Mainstream and then retain them in a program that requires a once-a-week dance frequency. If such a program were to come about, what basics would be included in this concept of Mainstream?

TO THIS POINT, the facts uncovered through the recent questionnaire and additional research indicate strongly that the largest number of potential square dancers — ironically not being taken into consideration in the current program — would like a varied activity based on a set number of non-changing basics that could be learned in a relatively short period of time. It would be a great advantage if these basics would remain *fixed* so that once learned, a dancer could drop out for a time, and then return with confidence knowing that the basics he previously learned represented a *fixed point of reference* and would be familiar to him.

Square dance programs conducted in our

public schools would welcome this because the school teachers with only limited skills in this field could become proficient working with basics that would not change every year. Students in the schools would learn the same basics as their adult counterparts who attend once-a-week square dance classes and would be able to step into a Mainstream club with assurance.

Under this program, variety, which is all-important in square dancing, would not be dependent upon a continual flow of new terminology. Callers would become adept at descriptive calling and would, for this reason, be able to call many combination-basics without using new terms. Plain English directions and the use of basics within the Mainstream formula would be all that was required.

The typical new dancer who accepts whatever his teacher presents will enjoy simple rounds and mixers, contras and quadrilles programmed right along with the squares. In order to visualize this, we need to erase from our minds those higher-involvement plateaus of rounds and squares that involve more training than can be taught comfortably during a 30 week, new-dancer course. Sticking to this framework of 75 basics, there is an almost

unlimited existing and continuing supply of excellent singing calls which can more than satisfy any craving for that which is *different*, again without introducing new terminology.

What Are The Mainstream Basics?

Let's take a look at what Callerlab now has on its Basic and Extended Basics lists which total 75 in a suggested order of teaching. These are just about the number that have been proven over the years can be taught *and learned* in 30 (two and one half hour) weekly class sessions. Remember this is *not* a list that Callerlab has proposed for this program. We are simply referring you to the first portion of the Callerlab list as an example of a new Mainstream concept. The suggested order of teaching is ours. The Callerlab family numbering is shown after each basic.

1. Circle Left and Right (1)

(1a)

2. Forward and Back (2)

3. Do Sa do (3)

4. Swing (4)

5. Couple Promenade (5a)

6. Single File Promenade (5b)

7. Split the Ring One couple (10c)

8. Grand Right and Left (7)

9. Weave the Ring (7a)

10. Arm Turns (6c, d)

11. Couple(s) Separate/ Divide (11, 11a)

12. Allemande Left (6a) (and Walk, Honors and Square Identification are included this first night.)

13. Bend the Line (20)

14. Courtesy turn (12)

15. Two Ladies Chain (13a)

16. Do Paso (14)

17. Right and Left Thru (15)

18. Four Ladies (Grand) Chain (13b)

19. Star (16a, 16b)

20. Star Promenade (17)

21. Couples Lead Right (18)

22. Circle to a Line (19)

23. All Around Left Hand Lady (21)

24. See Saw Your Taw (22)

25. Pass Thru (8)

26. U Turn Back (9a)

27. Separate/Go Around One, Two (11)

28. Around One, Two to a Line (11a,)

29. Grand Square (23)

30. California Twirl (26)

31. Dive Thru (27)

32. Cross Trail Thru (28)

33. Wheel Around (29)

34. Box the Gnat (24)

35. Allemande Thar Star (30)

36. Shoot That Star (31)

37. Rollaway Half Sashay (33b)

33. Square Thru (25)

39. Wrong Way Promenade (5c)

40. Star Thru (34)

41. Three Quarter Chain (13c)

42. Promenade Three Quar- ters (5)

43. Left Square Thru (25b)

44. Ladies In, Men Sashay (33c)

45. Slip the Clutch (32)

46. Half Sashay (standard) (33a)

47. Wrong Way Thar (30a)

48. Backtrack (9b)

49. Touch (35)

50. Touch One Quarter (35a)

51. Ocean Wave (36a)

52. Balance (36c)

53. Swing Thru (37a)

54. Flutter Wheel (39)

55. Veer Left (40)

56. Run (41a, b, c, d)

57. Trade (38a, b, c, d, f)

58. Circulate (42a, b, c, d, e)

59. Trade By (43)

60. Zoom (44)

61. Couples Trade (38e)

62. Wheel and Deal (45)

63. Double Pass Thru (47)

64. Couples Circulate (42f)

65. Box Circulate (42g)

66. Split Circulate (42i)

67. Cross Run (41e)

68. Pass the Ocean (36d)

69. Reverse Flutter Wheel (39a)

70. Left Ocean Wave (36b)

71. Left Swing Thru (37b)

72. Single File Circulate (42h)

73. Veer right (40a)

74. Ferris Wheel (46)

75. Substitute (44a)

This is a *starting point*. These 75 movements are at the beginning of the Callerlab list and, at the Callerlab 1981 Convention in Kansas City next month, members will have an opportunity to decide if they are going to go the route of a realistic "popular" revised Mainstream. If so, the basics on the list would be among those considered for this type of program. If not these, then perhaps other basics will be substituted at that time. The important factor is that the total not exceed the 75 or so that can be taught and learned in 30 lessons.

Just as important as choosing the list of Mainstream Basics is the willingness to put a freeze on the list for a period long enough to insure a fair trial (hopefully from 7 to 10 years). If a change in direction is necessary and if we are sincere in our attempts to provide a "home" for the greatest number of potential square dancers, then we need to start some place. We present this as a possible beginning. Look it over carefully. Could you live with it? Would you support it?

This list is hypothetical. It illustrates the number and type of basics that could be adopted for such a program.

Bill Peters at the blackboard illustrates his lecture at a recent Callers' School.

CALLERS SCHOOLS — 1981



THIS MONTH we salute callers schools and suggest that anyone interested in learning to call or to improve his or her calling, might check our 1981 Directory and write for information. This is a good opportunity to take a closer look at some of the schools and see how they reflect the specialties of their staff.

Dick Leger, who, among other things, is noted for his timing, phrasing and expert use of music was asked by a number of callers in the New England area to head a callers school that specialized in these essential topics. The first of these schools proved so successful that Dick starts his 9th year this June. In the Leger Callers Schools, there is no attempt to separate callers as to their previous ability or experience. Each school lasts for six days and runs approximately nine hours a day.

According to those who have attended a Leger Callers School in the past, they most appreciate Dick's approach to calling at the

grass roots. This does not guarantee success but it does provide the foundation necessary for success and from that point on, it's up to the individual caller. Placing a great deal of importance on the all-around caller, Dick includes, along with singing and patter calls, the cueing and teaching of contras. In order to work with the student-callers on the apples-compared-to-apples basis, Dick provides drill figures that are phrased out so that all callers are working with basically the same selection of material.

Harold Bausch holds his Dance-O-Rama Callers College in Nebraska each year. Last year 25 callers registered, coming from seven states and his plans for the future include a separate callers course limited to ten callers which will deal with the more advanced elements of calling. Harold stresses that his course is a participation event rather than a lecture course. His belief is that only by expe-

Good turnouts for these Callers' Schools — Harold Bausch's Nebraska class held recently and (right) lineup at Andy's Trout Farm, Georgia, with Cal Golden, Stan Burdick, John Kaltenthaler and Becky and Jerry Cope.



rience will callers gain the knowledge and background necessary to be effective. His schools cover a wide range of topics from microphone techniques to the history of calling, from choreography and body flow to singing call methods, voice control and sight calling.

Bill Peters who heads the Callerlab's Educational Committee runs several callers schools each year. Teaming up with different staff members, Bill's schools sometimes vary in content. A successful advocate of the "take the mountain to Mohammed" theory, Bill Peters' Callers Schools this summer will be held in a number of locations including Las Vegas, Nevada, Seattle, Washington, Tifton, Georgia and Saskatoon, Saskatchewan, Canada. Those who have read the various textbooks written by Bill, plus his callers' notes and the selections he has written as a part of this publication's textbook, will have a pretty good idea of the wide scale of material covered in the schools he sponsors.

Bill is one of many leaders who, in addition to conducting callers schools and serving on caller school faculties, maintains an excellent

home callers training program. In Bill's case, these schools are geared for new callers in San Jose, his home area, and are held on Sunday afternoons for eight to ten weeks.

Bob Mace of Laurel, Montana, together with his wife, Ruth, is one of a number of callers who annually conducts similar home programs. Not large in size due to the geographic location, the Maces' classes are offered without charge as a means of perpetuating the square dance activity within the Montana area.

Larry Brocket, Los Alamitos, California, a veteran caller of more than 25 years, conducts a twelve-week series of three hour sessions in an on-going program. Larry places an emphasis on rhythm and projection and members of his classes, which are limited to ten participants, are taught the importance of not reading from notes.

Look more closely at the format of a callers school as we cover this in the Callers Notebook section this month. (See page 33)

Here is a partial list of callers schools for 1981. Detailed information may be obtained by writing directly to the schools. Additional listings will appear in future issues as the information is received.

Trenton State Callers College. July 19-23; Red Bates, John Kaltenthaler, Gene Trimmer. Callerlab curriculum. Write Jim Howatt, Box 183A, RR #2 Old York Rd., Trenton, NJ 09620 (609) 298-5957.

Lloyd Shaw Foundation College Workshop. August 9-13, University of Wisconsin, Oshkosh; Don Armstrong, Judy & Cal Campbell and others. Credit (or non-credit) courses in elementary, secondary and advanced techniques under the direction of Shirley White. Write Shirley White, Kolf Sports Center, University of Wisconsin, Oshkosh, WI 54901.

Callers Training Clinic. June 14 and 21, Cleveland Heights. In its eighth year. Write Elsie Jaffe, 3255 Berkeley Rd., Cleveland Heights, OH 44118.

Al Brundage Callers Schools. July 12-15, Trails End Hall, Hollywood, Florida; Al Brundage, Jack Lasry. July 26-29, Holiday of Hartland Hall, Hartland, Michigan; Al Brundage, Earl Johnston, Dick Bayer. August 2-5, James Madison University, Harrisonburg, Virginia; Al Brundage, Earl Johnston, Clint McLean, Sheldon Layman. August 16-20, East Hill Farm, Troy, New Hampshire; Al Brundage, Earl Johnston, Clint McLean, Bob Gambell. Complete curriculum at all schools following Callerlab recommendations. Each school has at least one staff member certified as a Callerlab Caller Coach. Write Al Brundage, PO Box 125, Jensen Beach, FL 33457.

Clog College. April 10-12, Fontana Village, NC. (301) 779-1137.

Ed Foote Caller Schools. July 12-16 and July 26-30, Pittsburgh, Pennsylvania. Write Ed Foote, 140 McCandless Dr., Wexford, PA 15090.

CALLERS SCHOOL SCHOLARSHIPS

Meet Marilyn Stertz of Lincoln, Nebraska, who recently attended one of Cal Golden Callers' Colleges on a scholarship awarded by the Sets in Order American Square Dance Society. Each year the Society and SQUARE DANCING magazine award several full or partial scholarships to men and women interested in learning to call or to improve their calling techniques. Winners of the 1981 Scholarships will be announced in the April issue. Other caller scholarships are awarded annually by various callers and dancers associations to aspiring men and women within their areas.



Marilyn

The National Callers' School. June 22-24, Seattle, Washington; Wade Driver, Bill Davis. Emphasis on sight calling and singing call techniques. Write Wade Driver, 2542 Palo Pinto, Houston, TX 77080.

Cal Golden's 10th Annual Callers Colleges. March 15-20, Burr Oaks State Park Lodge, Glouster, Ohio; Cal Golden. April 5-9, Greenwood Grange Hall, Shawnee, Kansas; Cal Golden, Bruce Bird, Dr. Carl Anderson. May 24-29, Allemande Square Dance Hall, Waco, Texas; Cal Golden. June 22-26, Grand Central Motor Lodge, Hot Springs, Arkansas; Cal Golden, Dr. Carl Anderson. June 29-July 3, Grand Central Motor Lodge, Hot Springs, Arkansas; Cal Golden, Gene Trimmer. July 12-16, Wanderer Resort Motel, Jekyll Island, Georgia; Cal Golden, Dick Barker. July 26-31, Ragon Square Dance Hall, Pensacola, Florida; Cal Golden. August 23-28, Glassboro State College Student Center, Glassboro, New Jersey; Cal Golden, Ralph Trout. November 9-13, Grand Central Motor Lodge, Hot Springs, Arkansas; Cal Golden. November 16-20, Fontana Village Resort, Fontana Dam, North Carolina; Cal Golden, Stan Burdick, Tex Brownlee. Write Sharon Golden, PO Box 2280, Hot Springs, AR 71901.

Bill Peter's Callers School. August 16-21, Showboat Hotel, Las Vegas, Nevada; Bill Peters, Bill Davis. Comprehensive lecture, presentation, demonstration and student on-mike performance. Write Bill Peters, 5046 Amondo Dr., San Jose, CA 95129.

Superschool V. June 22-24, Seattle, Washington; Bill Peters, Lee Kopman. Write Bill Peters, 5046 Amondo Dr., San Jose, CA 95129.

Dance O Rama Callers School. August, Fremont, Nebraska; Harold Bausch. A participation course in its sixteenth year. Write Harold Bausch, 2120 Jaynes St., Fremont, NE 68025.

The Callers Institute. Five days in July, Abraham Baldwin Agricultural College, Tifton, Georgia; Jim Mayo, Bill Peters. Covers complete Callerlab program. Write Bill Peters, 5046 Amondo Dr., San Jose, CA 95129.

Canadian National Callers School. July 6-10, Saskatoon, Saskatchewan; Bill Peters, Bill Davis. Callerlab-approved curriculum with emphasis on modern square dance choreography, sight calling and formation management. Write Bill Peters, 5046 Amondo Dr., San Jose, CA 95129.

Caller Training. June 25-27, Seattle, Washington. Special sessions at the National Convention staffed by Callerlab.

Teacher Training for Schools. Write Bob Ruff, 8459 Edmaru Ave., Whittier, CA 90605.

Dick Leger Callers Schools. June 28-July 4, Rutland, Vermont. Contact Erwin West, 171 St. John St., Rutland, VT 05701. July 26-August 1, Bonneville, New York. Contact Charlie Smith, 15 Servis Pl., Utica, NY 13502. August 16-22, Pocono Education Center, Pennsylvania. Contact Lamar Deck, 434 Franklin Ave., Palmerton, PA 18071. All schools taught by Dick Leger with emphasis on timing and smoothness.

Frank Lane's Callers Colleges. July 5-9, for newer callers; July 12-16, for experienced callers, Dance Ranch, Estes Park, Colorado; Frank Lane, Vaughn Parrish. Write Frank Lane, PO Box 1383, Estes Park, CO 80517.

In addition to specialized callers colleges, there are many excellent home-program schools in operation around the world. Here are a few callers currently teaching in their own areas. These programs generally run for several weeks and are often aimed at new callers within a given area. Contact any of the following for information about classes they may be providing during 1981.

Larry Brockett, PO Box 702, Los Alamitos, CA 90720

Bob Mace, Box 456, Laurel, MT 59044

Jim Mayo, PO Box 657, Lexington, MA 02173

Bill Peters, 5046 Amondo Dr., San Jose, CA 95129

Ed Preslar, 3111 So. 4th St., Louisville, KY 40214

Jack Stewart, 4219 49th St., NW, Calgary, Alberta, Canada T2A 0K2

Callerlab provides a list of individuals to contact about callers schools. Several of these names already appear in this special listing. However, others include:

Warren Berquam, 3775 County Rd. 92 North, Maple Plain, MN 55359

Stan Burdick, Box 488, Huron, OH 44839

Jerry Cope, Box 129, Dillard, GA 30537

Charlotte Davis, 212 McAlpin Ave., Erlanger, KY 41018

Paul Greer, 9004 SW 110th Terrace, Gainesville, FL 32601

Dick Han, 513 So. Bluff, Monticello, IN 47960

Jack Lasry, 1513 No. 46th Ave., Hollywood, FL 33021

Vaughn Parrish, Rt. 2, Parris Rd., Berthoud, CO 80513

Gloria Rios Roth, 1050 W. State St., Coopersburg, PA 18036

Manning Smith (round dancing), 2011 So. College Ave., Bryan, TX 77801

DISCOVERY

DEPARTMENT
FOR ALL
SQUARE
DANCERS

Dear Dancer (Newcomer and Veteran),

We've been very pleased with the acceptance of our new, revised Indoctrination Handbook which appeared in the center of the November, 1980 issue. We have crammed into it much that has come from our own experiences as well as from many long-time square dancers. These include tips that have to do with other than the actual dancing but gems that are just as important and, in some cases, even more so.

What impresses you or depresses you about others with whom you dance? It's important to know both, for it's quite possible

that the things that discourage you, disturb others as well and sometimes, unless you are careful, you may find that you are an offender too.

Take the relatively simple circumstance of being made to feel welcome. If you are a long-time dancer, you may remember your initial venture into a club filled with experienced dancers. How were you accepted? Were you included in the squares, introduced to others or, after perhaps a tip or two, were you relegated to the sidelines, frustrated at being told the squares were filled?

Those of you who are new in the activity and who have recently completed or are still in your new dancer classes, may have definite opinions regarding the "angels" (the experienced dancers) who come to help you. Perhaps you've been helped the most simply by having people who "knew the ropes" as a part of your square. It may be that the ones you appreciated the most were those who simply filled in as needed and resisted the temptation to serve as a "second caller" by avoiding opportunities to give you a "sneak preview" of things the caller has not yet introduced you to.

Square dancing as you may have found out by now is a most friendly recreation and each square dancer is in a position to add to the pleasure and fun of the other dancers with whom he dances. So, whether you are a newcomer to the field or a veteran of many years dancing, stop every once in a while and ask yourself, "*Am I the type of dancer that I would like to dance with in a square?*" Your answer could prove to be interesting.

How We Dance

As you probably have discovered by now a good utility basic is one whose definition holds up under a number of different situations. A good case in point is Scoot Back. Listed as 65 in the Callerlab Mainstream family groupings, it shows up as Basic 97 in our suggested order of teaching.

Check this traffic pattern which calls for two identical parallel couples with partners facing in opposite directions. *Those facing in step forward and meet in the center to do a turn thru or left turn thru, using adjacent arms. Upon completion of the arm turn they move forward. Dancers facing out fold into the spot vacated by the person who was formerly beside them.*

Let's take a look. Starting from two identical, parallel waves, where partners are facing in opposite directions (1), the two dancers facing in (the men in this example) step forward. Their right sides are adjacent, so they do a standard, right arm turn thru (2). At the same time those facing out (the ladies) fold to their right into the spot vacated by the person who was formerly beside them (3). Completing their turn thru the men move forward, so that those who were previously facing in are

now facing out and vice versa (4).

Now let's take a look at the situation with two identical, parallel waves (5) where facing directions have been reversed. Those facing in move forward meeting with adjacent left shoulder to left shoulder. In this instance, they take left arms (6) and do a left turn thru. You'll notice at this point (diagram 7) that as those facing out complete the fold, they may be a step or two ahead of those doing the turn thru. It is logical for these people to adjust

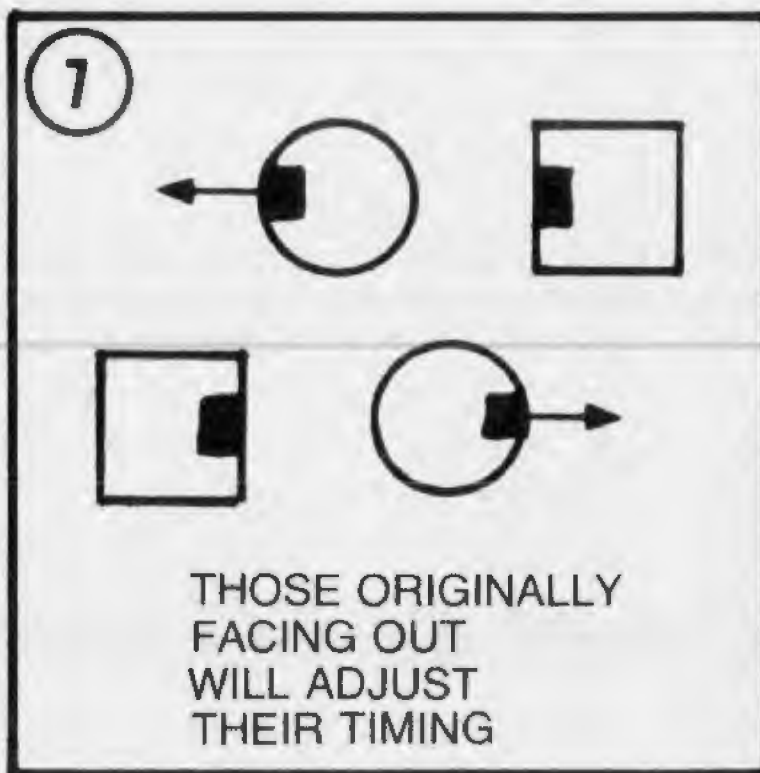


their timing so that they reach the completion of the movement (8) at approximately the same moment.

Taking a look inside the Plus I plateau, you'll find that a Triple Scoot follows the same rules as Scoot Back. Here (9), we have a column formation which we can think of as a series of setups required for Scoot Back where everyone except the two who are facing out at the extreme ends are in a position to step forward (10) and do a turn thru while the two

individuals who were facing out do a simple fold into the vacated spot beside them (11). Those doing the turn thru complete the action, step forward to complete the movement (12) having reversed the column and each couple, in effect, having accomplished a partner trade.

Learning the foundation basics well during one's early experiences will make many of the more complicated movements seem simple when they are introduced later on.



What's it like to be in the driver's seat of a National Square Dance Convention? Today, those who hold major assignments, serving as chairmen of the various committees and those entrusted as General Chairmen and Assistant General Chairmen, have their work cut out for them. Where the earlier Conventions in the 1950's were given the nod at one Convention to be the host city one year later, assignments are now made four years into the future. This is due to the size of the Conventions and the need for adequate facilities, both for housing the Convention itself and for hotel rooms.

While there are hundreds of thriving square dance communities, only a limited number can meet the space requirements for what has grown to be a 20,000-plus yearly event. For

that reason, some of those cities that previously hosted a National, are being selected for a second, third or fourth time. Presently California, the State that started all of this back in 1952, has played host to a total of four National Conventions. Missouri and Texas have hosted three while Oklahoma, Kentucky and Iowa have each produced a pair. Up for a second go-around are Washington (1981) and Michigan (1982).

What is it like to take on this gigantic task a second or a third time? Having done it before, is the job that much simpler? To find the answer, we interviewed a number of Washingtonians who have been planning since 1977 for this year's National to be held in Seattle. Here are some of their reactions.

A National Convention TWELVE YEARS LATER

TWELVE YEARS is a long time to think about past efforts and though the 1969 National Square Dance Convention held in Seattle, Washington, is now history, it is still very vivid in the minds of those who helped to make it a success. "After working almost full time for more than a year in planning the 18th National Convention," said a previous Seattle Convention worker, "we realized as the Convention ended, that *now* we had the knowledge and understanding of a National that we should have had when we started planning. No one is truly prepared for the immense scope of one of these affairs and the thousand-and-one details that must be worked out."

Today, in comparing the present with the past, the working committees have much greater knowledge at their fingertips. The National Square Dance Executive Committee (NEC) in working closely with each future Convention has become a *body of knowledge*, steering the new sponsors away from the pitfalls and, in a way, serving to control the quality of each event.

But, in the case of Seattle, Washington, by utilizing the World's Fair facilities as they did



in 1969, the dancers will be working with known factors. Among the leaders are many who served in various leadership capacities twelve years ago. Wouldn't all of this make a second convention "a piece of cake?"

To answer this, we need to look at the changing face of square dancing. Back in the 1960's, Seattle attracted a total of 12,673 dancing delegates. This year with still four months to go Seattle has a new pre-registration mark of almost 18,000. Apparently the Convention fever has caught on and undoubtedly Seattle will surpass the 20,000 enrollment mark.

What do some of the coming Convention leaders have to say about hosting for a second time? According to one worker, there's a bit of a problem in convincing the workers of twelve years ago that things have changed. Not only is the size of the Convention greater but the systems of plateaus were not in existence the last time around; booth space at the earlier conventions was adequate but today, there are requests for almost twice the number of spaces. While the facilities adequately han-

dled previous attendance, today, even with many new hotels and additional dancing space, a great deal of additional changes and planning are needed.

Opportunity For a New Look

According to General Chairmen of the upcoming Convention, Don Blanchard, and his wife, Shirley, after being awarded the Convention in 1977 and after the top seven chairmen were selected, it seemed like everyone was living in the past. "This is the way we did it in '69" or "This isn't the way we did it in '69." "It wasn't that the efforts in 1969 were not great," said Blanchard, "we just did not want the 30th to be a repeat of the 18th."

"Today we seldom hear references to the previous Convention. Everyone has sorted out the pluses (and there were many) and recognized the minuses (and there were a few of these) and have developed procedures and methods to avoid these pitfalls. Perhaps the latest advantage we find in taking the Convention on for a second time lies in the area of mental attitude. In general, the committee chairmen know what is expected of them. They know how to get the job done. Having been there before, they have the confidence and know-how to accomplish their special part. The first step in solving any problem is to identify that problem, then you can solve it. Otherwise, you spend a great deal of time floundering just trying to find a place to start.

"We did notice one interesting aspect of human nature that surfaced as we began to work. People remember the good things and tend to forget the bad. Several of the second-timers have said, 'I had forgotten we had these problems in '69.' You can be sure they won't be repeated this time.

"The N.E.C. has developed a set of guidelines for general chairmen and the major committees which were not available to us at our first Convention. These guidelines provide the necessary information to organize and conduct a National. They insure that from year to year, each Convention organizational structure is essentially the same, thus making it possible for the Executive Committee to monitor the Convention's progress with a degree of confidence. This would be impossible if each Convention were at liberty to *do its own thing*."

Vern Dickman, who together with his wife, Chris, is in charge of commercial booths, observed that even though there are many in the area who had Convention experience twelve

years earlier, there are also many who have come into square dancing since that time. These people, according to Vern, have fresh ideas, new slants of ways to accomplish some of the tasks. It is these new people along with the tried and true, experienced veterans who will make the 30th something *very special*.

Those who held responsible positions on the previous Convention knew, by the time the Convention was over, the type of individuals who make good workers. Leaders had created yardsticks for measuring talent and in the intervening years, as they met dancers who impressed them, they would merely ask themselves, "Are these people good innovators? Are they *can-do* people? Do they attract followers who can also get the job done?"

Second Time an Advantage

According to Program Chairmen, Bill and Lil Twilley, who held the same job back in 1969, "We found it much easier to choose people to serve under us the second time around because we had twelve years more experience in dancing and associating with square and round dance leaders. As of this date, none of those whom we selected to work with us have resigned and all of them have completed their assignments exceptionally well."

"Don't be bashful about asking for advice," was the sage comment by Don Hulin, who together with his wife, Helen, once again serve as Publicity Chairmen for the Washington State hosted National.

"Probably the best lessons any of us learned were to involve as many qualified persons throughout our State Federation as possible. Personally I think one of the most important development in the National Convention operation is the advisers provided by the National Square Dance Convention Executive Committee. These are experienced veterans who serve as advisers to our specific committees. This service was not available to us before. There seems to be far better cooperation between Conventions, passing along information and providing us with pre-Convention assistance at special meetings."

Although all those interviewed seemed to feel that the 1969 Convention was an excellent one, they feel that the experience gained at that time, plus the added help coming from other Conventions and the enthusiasm generated by new leaders in the area, will make the 30th, slated for next June, one of the truly fine National Conventions of all times.



QUARTERLY MOVEMENTS TO BE VOTED ON

Couple Up one to be considered

THERE HAS BEEN a lot of talk recently as to whether the Quarterly Selection program has served its purpose and new movements being filtered into the Mainstream program are not as essential today as they were when the program was instigated a few years ago. Perhaps it will be determined that Quarterly Selections introduced into the plateaus beyond Mainstream will serve a greater purpose.

At any rate, one of the movements, Couple Up, introduced during the last quarter of 1980 will come up for a vote as to whether it stays on the Mainstream Quarterly Selection list or not. As a reminder, here's a definition: From any box circulate foursome, everyone will box circulate one place and, without stopping, those facing out, turn back in the direction of

body flow to end in facing pairs.

Checking our photo sequence, we have our two couples in a box circulate formation (1). Following the normal procedure, those facing across move forward (2) while those facing out will simply fold into the position vacated by the person previously standing beside them (3). As those individuals finish their fold, the ones moving across the set (4) have moved up to them and at this point, approximately four steps have been taken. While the two who did the fold have completed their portion of the movements, the dancers who moved across now do a U turn back (5) in two steps and dancers end up in facing pairs (6).

Remember, for right-handed boxes, the flow is to the right, and for left-handed boxes, the flow is to the left.

**Levels —
Like them
Or Not?**

WE'RE TAKING a slightly different tack this month in looking at the various sides of the plateau or the levels system in today's square dancing. So many of the people we interviewed have mixed feelings, some pro and some con, on the subject that we decided to go ahead and put them all together. This may be one area where there is no real answer but, depending upon circumstances and the area in which you live and dance, one type of program may work better than another. Take a look at some of the thoughts.

PRO and CON

Ours is not a large area. Our club sponsors a class every year and takes the new dancers through Mainstream. Any Quarterly Selections or Plus I or II movements that the club learns are taught during the workshop tip at one of our regular dances. However, our caller usually starts out an evening with some fairly basic material, gradually increasing the level from Basic to Extended Basic and then on into Mainstream by about the third tip. By this time, he has a good idea of what a group on that particular night can handle and from that point on, he settles down to a nice comfortable program that appears to please everyone.

☆☆☆

We've had misunderstandings relative to the level our club is dancing. Some time ago the members voted to set our level at Plus I, instructing our caller to workshop any material that went beyond that plateau. To some of our members, this means that every dance will include every one of the Plus I movements if it's to be truly a Plus I dance. Our caller straightened out the confusion by telling us that during the evening we should be prepared for all the Mainstream movements and those 14 on the Plus I list but he could guarantee us that we would *never* have all of the movements on any given night. With this understanding, we have had no further problems.

☆☆☆

Very frankly, we long-time dancers (25 years for me, 28 years for my husband) just don't like to think of our club as being classified. We know the words "fun level" have

been overworked and we've read in your magazine where the word *fun* can mean one thing to one person and something entirely different to another, but *fun* is the name of the game. That's the kind of club we have and that's the kind of club we enjoy belonging to.

☆☆☆

We've read articles suggesting that the names we presently have for the various plateaus be changed and we're emphatically in disagreement. It's taken us a long time in this metropolitan area to sort out the dancing so that it can be advertised in our area directories. Oh, granted all the clubs we visit don't at the moment stick as closely as we feel they should to the posted levels, but we have seen a great change in just the past year or so. If people would just look at dance classification as being a service to help the callers do their programming and the dancers to select the clubs they are going to attend, we feel everyone would see the value of this program. Our hats are off to Callerlab and all the callers who put this universal identification system into motion.

☆☆☆

I think people should look at program identification as a giant step in the right direction. Our concern is for those callers who overlook the plateau the club members may have set for their dance, and instead of restricting the movements to these boundaries, have interjected (without benefit of a teaching session) some experimental movements or a call from one of the more advanced levels. It may be that the caller wants to let the dancers

know that he is familiar with more advanced material but, shucks, that's not the point at all. We'd like to know that the caller has the ability to stick to a posted level and give us an interesting dance in the process.

☆☆☆

What irks us is that we are in a small group not trying to prove anything to anyone and yet our caller seems to feel that it should embarrass us to stick with just the Extended Basics. We're not embarrassed when we have a good time — only when we are made to look foolish. From where we stand the dancers within our club couldn't care less about new and more difficult material. They like to be able to dance knowledgeably and smoothly what they know. They enjoy different singing calls or unusual combinations of the simple basics which they may not have done before. The only time we can remember being upset was when the caller spent about 45 minutes out of one evening's dance in walking us through some movements that were simply not fun to do and which we never danced again.

☆☆☆

We've danced for a long time and while I don't think we can really blame Callerlab for what I'm about to comment on, I do know before the existence of this so-called Level system the problem didn't seem to exist. We learned to dance by going through a class.

Then we moved into club dancing. We traveled by ourselves and with our club friends to local "big" dances and eventually to a National Convention. We've attended a few weekend and week-long square dance vacations. We've had *fun* (and I emphasize that word) everywhere we've danced, from the first night in class on up — UNTIL we got involved with Levels. It's not that we can't dance most of the levels, at least through Plus 2 and even some Advanced material; it's just that the dances we're attending now, outside of our weekly club, are no longer fun. Everyone is so wrapped up in what level they can — or cannot dance — that they've forgotten what it means to be friendly. I don't have any fabulous remedies to offer but I'd just like to add one vote for finding a way to get back to good times with not so much pressure, where as long as you can dance and as long as you enjoy people, you're welcome. I'm afraid that labeling Levels has somehow carried over to labeling people and I'm thumbs down on that. Sorry to be so windy; I just get wound up on this particular topic.

☆☆☆

It's a cinch that no caller may be able to please *everyone*, but we feel that we're getting closer to this as a possibility because we do have a workable system for dividing up the basic material.

VOX SALTATORIS:

THE SQUARE DANCER SPEAKS UP



On Performing Rather than Calling

THOSE OF US WHO SQUARE DANCE overseas or anywhere without the benefit of a caller use your Record Reviews and Record Releases as a basis for adding to our record libraries and staying up-to-date with new calls. We order without hearing either the music or the caller and generally are very pleased with the records we receive. There is one area, however, that many of us feel could be improved: the clarity of the calls.

Recently it seems that some callers are more intent on "performing" a song

than in calling distinctly for dancers. As a result some calls are mumbled, overpowered by the music or lost in a jumble of supplemental lyrics and the squares break down from lack of understanding. This is especially true when the dancers are non-American and English is not their native language.

In San Paulo we have only four couples from North America. The largest group is Swedish with Brazilians and one Bolivian mixed in. So it is very important that we hear distinctly what the caller sings. It's a shame to lessen the value of a good record by forgetting its main purpose, to lead people through an intricate dance pattern. *Bob Barrowcliff, Sao Paulo, Brasil*

On Dancing Arky Style

RECENTLY A READER WROTE complaining that he considered arky style dancing in bad taste, that it is not really square dancing, and that when a man takes the place of a woman in a courtesy turn, he is being deprived of his masculinity.

In response may I ask why eight people wanting to dance should sit around all evening on the sidelines simply because there are more men than women? A good dancer should be able to step in to fill *any* vacant position in a square, and I am pleased to see that younger dancers are now being taught "all position" dancing and frequently a man will take a woman's place without embarrassment or "loss of masculinity."

When new callers complain that there aren't enough couples in an area to start a beginning class, I remind them that in every large city there are several apartment complexes with recreation rooms, ideal for square dancing. There is usually no charge for the hall if residents of the apartment are invited. There is no charge for heating or lighting, security guards are usually present, and in the event of bad weather, only the caller has to travel. Think of all the golden-age groups and young couples with children who would be grateful for the opportunity to square dance in their own building. Yet, invariably when I bring up this subject, callers who are looking for classes will reply that there would be more women than men, and therefore they are not interested.

Recently the director of the recreation program in a large apartment complex invited us to conduct a square dance class in the building. The first night arrived and we found, as expected, that the age of the group ranged from young couples to elderly widows and three-quarters of the dancers were women. Did that mean that we couldn't square dance or if we did, that it could not be called square dancing? Of course not! Immediately we established the "beau" and "belle" concept with one group wearing identifying ribbons. We had no problems; everyone had a wonderful time and we were warmly thanked. Plans are being made to visit other apartment buildings and younger couples have already asked where the advanced groups are meeting so that they may join them.

In order to survive, square dancing must be flexible. The name of the game in the future will be "all position." This way, there will be no discrimination, and everyone, regardless of age, sex or marital status, will be invited to "see you in a square." *Naomi and Lester Cherny, Lexington, Massachusetts*

Giving dancers, callers and leaders an opportunity to speak out is the purpose of this and several other segments of the magazine. Look for Vox items in coming issues.

some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

THE FIRST THREE ARTICLES in this series have addressed, in a sense, the Why, What and Who of Advanced dancing. How about Where? Three or four considerations are usually involved in deciding *where* to dance. They apply to Advanced dancing in a way that is similar to but slightly different from the way they might apply to first learning square dancing and then to dancing Mainstream on a regular basis. The factors are *location*, the *other dancers* involved and the *caller*. For the beginner just learning to dance, the first two — location and friends — are probably the most important. (An additional factor can be the availability of a free night.) The caller is probably important to the new learner's decision of where to dance only because of comments of friends (if the consideration enters at all). For Advanced dancing the factors are the same, but the relative importance is probably quite different.

On a national basis Advanced dancing is probably confined to, or certainly most likely to be available in, the larger metropolitan areas. This is due to two factors. First, there must be enough dancers to provide a functioning group. Since only about 2 to 5% of the dancer population is currently participating in the Advanced program, there must be a large base within a reasonable geographic area to support such a program. Second, there must be a caller who has sufficient expertise to teach and call the material.

While beginners might travel several miles (depending to a large degree on the pull of their friends), Advanced dancers will typically travel much farther on a regular basis in order to dance to their choice of caller/teacher and to dance with others they enjoy and who have an interest and capability that corresponds to their own. We have known of dancers traveling up to 100 miles each way on a weekly basis to participate in an Advanced program. This is certainly not typical but does indicate the im-

portance of a viable group that meets on a regular basis. The point is that geography is important in any dancer/participation situation, but for Advanced dancers the acceptable distance is probably greater.

This is, of course, tempered by what is available. If many groups are available, one can be more selective. It is certainly desirable to have a good teacher/caller and to dance with compatible people. The aspiring Advanced dancer who has a choice within a reasonable area should look at other Advanced dancers for guidance. Are they friendly? Are they well-trained? Do they encourage and want you? In addition, the capability and experience of the caller/teacher is important. Different callers, of course, offer different things. Some push harder than others. Some have better styles. Some have more experience. Some are better teachers. These factors are all somewhat subjective, and in many cases the dancer does not have a full choice.

In my view, the two most important considerations for a good learning experience are a caller with good competence and other dancers who have appropriate skills. Even this is subjective and individual personalities play an important part. For the isolated square or two that has no caller/teacher within a reasonable distance there is the possibility of learning by using teaching tapes. Many experienced Advanced callers offer such a service. Often a group may be formed that includes a caller who aspires to call Advanced and who may serve as the leader of the group. Many options and arrangements are, of course, possible.

Once one learns Advanced dancing there are many places where he can enjoy just dancing. In most areas of the country the major festivals now include Advanced level halls that program several hours of Advanced dancing. The National Square Dance Conventions of

(Please turn to page 63)

A Young Caller Retires

Introducing

Val Molendyk

ORIGINALLY ONE of the youngest callers in Southern California, Val Molendyk began calling under her maiden name, Valerie Ann Rheahme, at the ripe age of 12½. She had been square dancing for a year and a half at the time as partner to her Dad, replacing her Mother who had leg problems which did not allow her to continue dancing. From the first night of lessons, Valerie knew she wanted to be a caller.

In 1956, Val asked Bob Van Antwerp to teach her to call and with lots of support from her parents and fellow-dancers, she went through one of Bob's caller classes and followed this up by observing him teach his beginner and intermediate classes in Long Beach. In 1957 she joined the Southern California Callers Association and taught her first square dance class. Her second class, the following year, voted to remain together as a club and the Buttons & Bows were born with Val as club caller. With pride they report they



Valerie Rheahme, an old-timer at age 16.



Val Molendyk, a young but mature caller, also designs her costumes.

are still dancing some 21 years later.

During Val's teen years, she averaged some five calling engagements per week, all guest appearances except for her home club. This flexibility allowed her time to still enjoy high school and college. Val was Class Secretary and Drill Leader in high school and a Yell Leader in Junior College where she also received "Woman of Distinction" honors for two years.

In 1963, Val met Ron Molendyk, a Recreation Director for the City of Long Beach. The following year Ron joined Val's beginner square dance class and, unlike her track record of graduating 80% or better of participants in her classes, this particular class suffered from a severe attrition rate for a variety of reasons. Only three graduated but fortunately Ron was one of them and he was welcomed into membership in the Buttons & Bows.

In 1965, Bob Van Antwerp asked Val to fill in for him as emcee at a Sunday afternoon dance. Val agreed and recalls how delightful it was to see so many Buttons & Bows' members on the floor. During one break, the president of the club called Ron and Val to the stage and explained the dance was a surprise wedding gift to them from their square dance friends. Some \$400.00 which came in at the door was presented to them and it served to expand their 3-day planned honeymoon (all that their finances would allow) to a beautiful 10-day honeymoon. Following their wedding in August, the club gave Ron a badge, Caller's Hauler, which he has beautifully filled during the ensuing years.

Val credits her career to the confidence and

encouragement of her parents, to the training she received from Bob Van Antwerp, whom she affectionately calls "Pappy," and to the staunch support she has received from her husband, Ron. As a young teenager, she recalls that Bob would "give me the mike at all of his dances and sneak me onto convention programs to give me exposure. Let's face it, not too many clubs would take a chance on a 12 or 13-year old girl to call their dances, but a plug from Bob carried a lot of weight."

Val and Ron also enjoy participating in volleyball and bowling, viewing football and basketball and vacationing at the beach. Ron is now Director of Community Services for the City of Brea in Orange County. Val does part-time office work and is a volunteer at their two boys' school. Michael and Scott, their sons, are now 12 and 9 respectively, and Val, an old-timer at age 36, feels it's time to retire to be able to spend more time with her growing family. Both she and Ron hope that one day she may return to the calling profession.

In the meantime she has many fond and wonderful memories: 20 years of teaching classes; a club that has endured happily and successfully for 21 years and with whom she grew up, married and had children while call-



The Molendyks today — Ron, Michael, Scott and Val.

ing for them; membership in Callerlab where she enjoyed "sitting in the same room with 16 other lady callers;" many exciting guest spots both in California and on the East Coast during family visits to Connecticut; and positive responses from so many dancers over the years. As Val says, "I'm a people-person. There is something special about being part of the growth and enthusiasm of a new dancer. I shall miss it all."

EXPERIMENTAL NOTES

by Ray Rose

SPIN TO A COLUMN: From parallel (RH) waves, all cast (R) 3/4, all fan the top, all single hinge.

From a static square — Heads pass thru, separate & go around 1 to a line of 4, pass thru, wheel & deal, girls pass thru, make a wave, Spin To A Column, single file circulate, men run, pass thru, trade by, pass thru, allemande left.

CHAIN DOWN THE LINE: From two faced lines or left handed ocean waves, centers trade, then the ends of the line/wave will 3/4 courtesy turn the adjacent center to end facing the couple that was in your same line/wave.

From a static square — Heads square thru, swing thru, men run, Chain Down The Line, slide thru, allemande left.



Here's a New One to Try Out

by Dick Leger, Bristol, Rhode Island

EVER WONDER how a contra gets its name? I'll tell you anyway. One night I was calling a dance in South Windsor, Connecticut, and my good friend, Roger Whynot, and his wife, Phyllis, came to my dance. Roger handed me a napkin from a restaurant where they had stopped to eat on the way over. On the napkin was a dance scribbled out with no name. He dared me to try it that evening. At the time that I usually do a contra, I explained to the people that I would like to try something new and they agreed to try it. They liked it so much that we named it the S W Contra after the South Windsor Club!

Setting it Up

Line your squares up and down the floor as usual, being careful not to leave any empty spots between the squares. Side ladies chain across the floor, heads face your partner and back away to lines on the sides. All join hands in long lines and we're ready to go.

Teaching the Dance

All face your corner and do sa do, then the same girl swing. Men, make sure that you put the girl you swing on your right hand side. At this point, I always emphasize that we *never* twirl the girls in contras. Ladies will do a flutter wheel across and then couples will sweep a quarter.

At this point, couples will be facing up or down the hall. I always point out that the men must be ready to move so that the girls don't have to drag them across the other line. Pass thru and star thru, except the ends, of course.

Next comes a ladies normal chain over and back, at which time I tell the men to keep their arm around the girl for the half promenade over. On the half promenade, the men pass left shoulders to the other line where they will wheel around and right and left thru back again. Ends will cross over every time for this dance as it is a double progression.

Calling the dance . . .

The S W Contra

Alternate Duple, Double Progression by Roger Whynot

— — — —, With the corner do sa do
 — — — —, — — Same girl swing
 — — — —, — — Face across
 flutter wheel
 — — — —, — — Sweep a quarter
 Pass thru and star thru, — Two ladies chain
 — — — —, — — Chain back
 — — — —, With the arm around
 half promenade
 — — — —, — Right and left thru back
 — — — —, With the corner do sa do

As far as music is concerned, this dance will flow nicely to most any type of smooth music. I do, however, prefer a good traditional piece of music that has plenty of melody. I like the variety the music provides as much as it will be different from what the people have been exposed to up to that point in a dance. In other words, if I want to pick them up at that point in the dance, I'll use a good peppy jig. If I want to smooth them out, I'll use a smooth singing call for the music. Contrasts in most cases can add variety in music to balance the program.

ABOUT DICK LEGER

Dick is one of those triple threat men we sometimes run across. A caller for quite a number of years, he is a teacher of callers, has recorded a number of *hits* over the years and has produced teaching series of recordings. A member of Callerlab and chairman of the Timing Committee, Dick is and always has been extremely concerned with the importance of moving to music. Perhaps this is why, along with his contemporary calling, he includes Contras and sees to it that those signing up for his callers' schools also become involved with this all-important phase of the activity.

TAKE A GOOD LOOK

a feature for dancers



JOE

BARBARA



MORE THOUGHTS
ON THE SUBJECT OF
SMOOTH DANCING

JOE: If we ever wondered whether people read this column or not, we're not wondering any more. The comments on our feelings relative to the smooth dancing of some of the combinations have brought quite a few responses. Here, from Jack Lasry's December Note Service are his comments on Dixie style to an ocean wave.

"I would like to comment upon the Take a Good Look section of the November Sets in Order SQUARE DANCING Magazine that features comments by Joe and Barbara. Their article was regarding body flow and mechanics and in the article they comment upon two popular calls and their opinion of poor body flow. First they comment upon calling a Dixie style to a wave after a two ladies chain. Joe and Barbara state that this is poor body flow for the men who are moving to their left in the courtesy turn portion of the two ladies chain and must then move to their right to accept the ladies in the Dixie style action. If the caller delays his command after the two ladies chain so that all action stops, then yes, the Dixie style call will as in a static setup create the action of having the boys move to their right to accept the Dixie style. If the timing is poor the boys may have to make the same adjustment BUT properly timed, the action of a courtesy turn used at the end of a two ladies chain or a right and left thru will make for a smooth entry into the Dixie style both for the lady as well as the man. Joe, as the man completes his courtesy turn with the command Dixie style in his head, half way thru the courtesy turn directs the girls forward into the lead as he moves to his right, into position prior to stopping the action of the courtesy turn. If you have been calling right and left thru into a Dixie style, watch your timing and you will have a very smooth and flowing entry in to a Dixie style in spite of what Joe and Barbara say."

BARBARA: Both Joe and I respect Jack

Lasry, having enjoyed dancing to his calling on more than one occasion. He also reacted to the statement I made regarding Chase Right being uncomfortable, particularly when done by the head couples inside the perimeter of a square. Here's what Jack had to say:

"Their other comment was regarding the chase right figure. They comment that it has an abrupt change of body flow. Again I must take issue with them as the action of a chase right is no more abrupt than a U turn back or a cloverleaf. I agree that sometimes the space necessary for a chase right is tight but like many other calls, once mastered by the dancer and reacted upon with good timing, the call will dance well. If a caller has you pass thru, then stop, then calls a chase right, sure you have a stop and go hesitation but a pass thru, chase right has a peeling or zooming action for the girls and with the body in motion, the call will be executed smoothly. Their comment was that the call chase right doesn't follow any direction set up from a previous call; neither does a U turn back or a pass thru to a tag the line or a pass thru, wheel and deal to a zoom. It is our forward movement and timing that allows us to DANCE from one basic to another. I take pride in calling a smooth flowing dance at any level and I question Joe and Barbara on their comments. How do you feel?"

JOE: Remember, when we're talking about these things, we're talking strictly as dancers — not as callers. Jack takes pride in calling a smooth dance. We get great pleasure in dancing one. Almost any combination of calls *can* be practiced until the dancer feels comfortable. Some dancing combinations just naturally seem to flow, some don't. We wonder if we are alone on this. We, too, would be interested in knowing how *you* feel. And, sorry Jack, but we still think chase right is an awkward movement to dance. If any of you readers have thoughts on this, let us know.

The Dancers

Walkthru

CANDLELIGHT INITIATION CEREMONY

MORE THAN 15 YEARS ago, a graduation ceremony appeared in these pages. It has received widespread attention over the years. Classes have used it as originally presented. Callers have changed it to meet their particular needs. Clubs have adapted it for use as an officer installation ceremony.

While still based on the original premise, here is the way Carolyn and Dale McClary of Melbourne, Florida, use it at graduation time. Four candles are placed on four card tables in different areas of the room or four candles are placed on one table in the center of the room or on the stage. The graduating dancers sit facing the angels and guests or are interlaced by ribbon to the candles. The candles, as indicated in the script, are lit one at a time either by a club officer or by a designated person. At the end of the ceremony each individual graduate is called forward to receive his diploma.

Ceremony

Square dancing is different from most activities. It depends on courtesy and cooperation among its participants for its survival. Sociability, relaxation and hence enjoyment is its purpose. In square dancing there is no room for competition as it is a spirit of togetherness that exists where everyone can progress and learn without feeling defeated. Skill is secondary to a desire to be with others who also enjoy dancing and derive satisfaction in seeing square dancing in smooth, harmonious unison.

By faithfully attending classes these past weeks, you have shown a desire to be part of the delightfully wonderful and sometimes wacky world of square dancing. To help us further realize the kind of world square dancing is, we are going to embark on a symbolic journey to the four corners of a square, represented by our candles.

FIRST CORNER:

Please ignite the
flame of FUN.



To achieve your purpose of uniting with fellow square dancers, a high level of dancing ENJOYMENT should be your goal. All that is needed to accomplish this is to have a smile of friendliness, a desire for all to enjoy themselves, a desire to dance with a variety of people, a desire for courtesy and cooperation, and a sense of humor. May the flame of FUN — ENJOYMENT of square dancing with others who become our friends whether we meet elsewhere or only at square dance activities — last for many years.

SECOND CORNER:

Please ignite the
flame of FRIENDSHIP.



Square dancing is a common bond between us as friends. It is "Friendship set to music." Skill will always be secondary to the pleasure of being with others who also enjoy square dancing. Whomever you visit or whoever visits you, may it never be said you were unfriendly. Will you please repeat the Square Dancer's Pledge after me: "I do solemnly swear that with all my ability I will do my best to help keep square dancing the enjoyable, wholesome, friendly activity it is meant to be. This I pledge in the desire that it may continue to grow naturally and unexploited in the coming years and be available to all those who also seek the opportunity for the fun, friendship and harmony that is square dancing." May the flame of FRIENDSHIP burn as brightly for each of you as it has for countless others.

The WALKTHRU

THIRD CORNER:

Please ignite the flame of DUTY.

As a child needs love, a tree needs water, so does square dancing need faithful members and sometimes willing helpers. When you are asked to help in some way, please accept if at all possible. May you and those who follow keep the flame of DUTY burning at all times so that everyone shares in any work as well as the fun. May we each also feel a responsibility towards the visitor in our midst to make him feel welcome and to include new dancers in our squares, for we all were once beginners.

FOURTH CORNER:

Please ignite the flame
of DEMOCRACY.

As our forefathers have done, so we, too, attempt to do the greatest good for the greatest number. This is not always easy, for many people have many ideas. In square dancing the spirit of courtesy and cooperation must exist to promote and encourage the harmony that is needed for square dancing to be enjoyable for all. This means you may offer constructive ideas that will benefit all rather than criticism. May you and others keep the flame of DEMOCRACY burning always.

Now this journey is near an end, but it is only a continuance of your journey into square dancing that began with your very first class.

Please know and remember that a square dancer is unique because it is impossible to square dance unless you like people and are willing to be courteous to your fellow dancer. It is America at its finest when those who square dance realize that it is more than dancing through a routine or dancing complicated movements or dancing perfectly. It is friendliness set to music. Those who have made this discovery will have many enjoyable, irreplaceable moments and memories to last them many years. Without togetherness square dancing cannot exist. It needs each of us.

The most successful square dance groups are those that have this feeling of togetherness. They are the ones who voluntarily mix with the visitor, among themselves and with

those who are new to our square dance world, remembering we all were beginners once and will always be learners together. They have discovered the real value of knowing, enjoying and dancing with as many fellow square dancers as possible during an evening. They have experienced square dancing to its fullest.

Remember that pleasure is contagious. You'll be surprised how much your smile can light up an entire square.

Remember, too, no one can ever dance alone. It always requires at least eight people together.

Lastly, the sounds of a square dancer having enjoyed himself are not always verbal but more often by hand. Remember, applauding is not as much for the caller as for yourselves, for it is YOU who has danced and experienced the sense of accomplishment that comes from being a square dancer who is part of a group that can smile and laugh and enjoy together.

May you help spread gladness and good cheer throughout the land, advising all that square dancing is truly fun and friendship set to music and may square dancing bring you many years of enjoyment. It sure has us!

BADGE OF THE MONTH



Want to attract attention? One way is to come from a town called Bad Axe. Follow up this by naming your square dance club, The Swinging Hatchets, and you have a natural conversation piece.

This lively group has been in action for almost eight years, dancing once-a-month at the Bad Axe Junior High School in Bad Axe, Michigan. The club members find that interest in their name usually results in their meeting new and delightful people.

The badge design portrays a "bad" axe having taken a swing at a log of wood.

A Square Dance Rebus

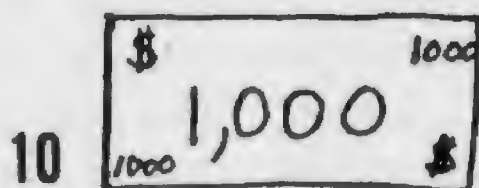
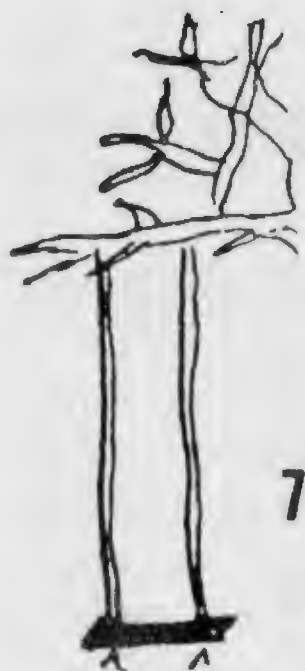
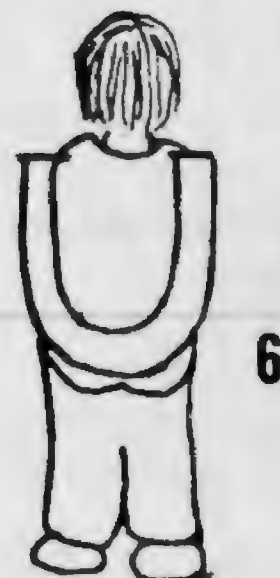
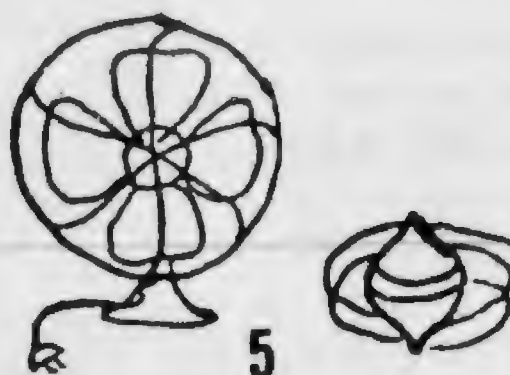
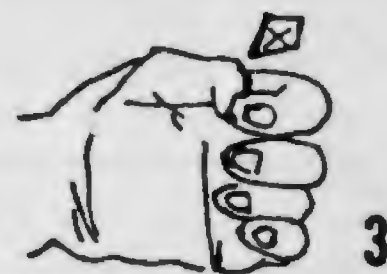
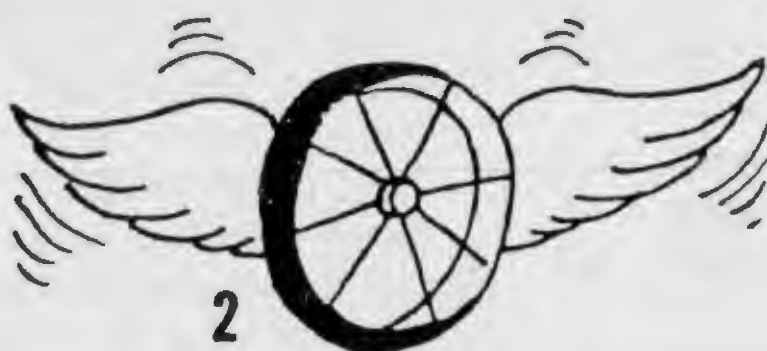
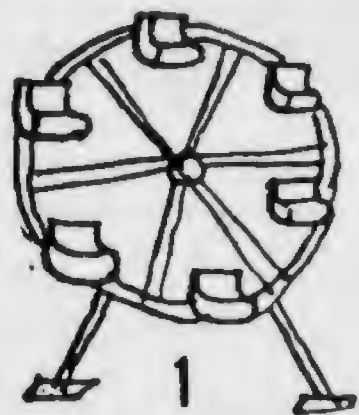
The WALKTHRU

FROM TIME TO TIME a square dance rebus (a puzzle representing a word or phrase by letters, numerals or pictures) crosses our desk. Such a quiz can make a good addition to a square dance club or, especially, for a class graduation party. The pictures can be drawn on single sheets of paper and then mimeographed or reproduced in some fashion so that each individual dancer receives a copy, or the drawings can be enlarged onto giant sheets of paper or cardboard and mounted around the walls of the dance hall. When used in the latter fashion, each person is given a pencil and paper and copies down his answers, using numbers corresponding to those

on the oversized displays.

Here are portions of a rebus created by Doris Tinsley of Foster City, California. The drawings were executed by her daughter. Doris used both sides of an 8½" × 11" piece of paper to include 28 different square dance figures. Class members are given five minutes to complete the exam with square dance cups being given to the winner and a pencil with an eraser on both ends to the loser. New members who join the club during the year are also given an opportunity to guess the answers.

Here is a sampling of the movements used on Doris' rebus. Give them a try; then check your answers.



(1) Ferris Wheel, (2) Flutter Wheel, (3) Flip the Diamond, (4) Track II, (5) Fan the Top, (6) U Turn Back, (7) Swing, (8) Cast Off, (9) Spin Chain the Gears, (10) Grand Square

Traditional Treasury

By Ed Butenhof

MANY CALLERS will use a progressive circle in their program. The usual formation is for couples to face each other around a big circle, half facing clockwise, and half facing counterclockwise (also called line of dance). This formation is often called Sicilian Circle formation in old dance books after the dance of that name — one of two real old timers seen over and over again in such books. They were both obviously very popular.

SICILIAN CIRCLE

from "Hillegrove's Ball Room Guide" 1863

- — — —, — — **Right and left thru**
- — — —, — — **Right and left back**
- — — —, — — **Balance to partners**
(cadence: Balance right, balance left, balance right, left)
- — — —, **With your partner two hand turn**
In later books this becomes stars or circles
- — — —, — — **Two ladies chain**
- — — —, **With the music chain them back**
- — — —, — — **Promenade two by two**
- — **All the way around, — — and half way more**
- — **And on to the next, — — Do a right and left thru**

In later books, this becomes a forward and back and pass thru

Hillegrove incidentally has this to say about the dance: "The dance was formerly a great favorite at public balls, but is now very seldom introduced, on account of the rude manner of performing it. Instead of setting to their partners and turning in place, or passing once and a half in the promenade, the majority of rude dancers move hastily off with a gallop, sometimes passing more than half the length of a ballroom and in crowded halls, they are often unable to find the places which they left." Sound familiar?

Anyone wishing to contact Ed on the subject of Traditional Dancing may reach him in care of his home — Ed Butenhof, 399 Cobbs Hill Dr., Rochester, New York 14610.

The other old timer in similar formation that I referred to earlier is the Spanish Dance, and is done in waltz time.

SPANISH DANCE

from "The Art of Dancing" Ferraro 1859

All forward and back — Forward again and change partners

Turning one quarter around, facing each other
(total 16 measures)

These 4 measures repeated 3 more times bring everyone back to original place

Note: Today this can be called in this manner:

Star thru, step back now

Because this is in waltz time, each measure gets three beats

Rock forward 2, 3, back 2, 3,

Right hand star (moulinet)

Left hand star (8 measures)

All waltz around the opposite couple
(8 measures)

In regular closed waltz position, each couple does a right face turning waltz fairly tightly around the other couple, going once around and then one half more to face the next couple and to repeat the sequence with them.

In using these dances or their many variants, you don't have to have an even number of couples. The odd couple simply waits out one sequence (or dances by themselves) until the progression. The next time through a different couple will find themselves without an opposite and so on.

The music is most important in both dances since movements are strictly phrased with the music. It would be difficult to find an unphrased waltz, I suppose, but hoedown records often have poor phrasing and should not be used for Sicilian Circle. Use a reel or even a good singing call record.

One more thing, if you want to modify the sequences with circles, do sa dos, right and left thrus, chains, flutter wheels, anything that will fit the 16 counts (or the 8 measures of a waltz) feel free; dancing masters have been doing that for years.

One association's Training Program



by Charlie Procter, Red Oak, Texas

THERE ARE A NUMBER OF highly successful round dance teachers associations in the country today. One of these is the Texas Round Dance Teachers Association which twice yearly conducts a training session for round dance teachers and cuers. Prior to this, such round dance leader training sessions were held by individuals, such as Clancy and Betty Mueller, New Whiteland, Indiana, by Manning and Nita Smith in Stillwater, Texas, and by Charlie and Bettye Procter in Dallas.

Sensing the need for an even wider cover-



CHARLIE
and
BETTYE

What is it they say, "You never know what it is to be busy, until you retire?" Well, that's the case with the Procters. After serving his time with Procter (no relative) and Gamble in Dallas, Charlie severed most all of his ties in that direction and he and Bettye got down to the business of being involved in the world of round dancing. Not that they weren't already, but now they can take off in the RV and travel across the old US of A and Canada, doing workshops and all those good things and just, in general keep mighty busy. They've been so involved in fact that this article was taped while chaufferring your editors across Dallas last December.

age, those in Texas felt that the State Teachers Association should sponsor a well-staffed training seminar. The initial plan was to hold a seminar each quarter and to move it to different areas of the state so that it would be more accessible to the new teachers. The initial session was held in Lubbock, Texas, the second in Houston, the third in San Antonio, and the fourth in Dallas. Leaders of these sessions have included Manning and Nita Smith, Dave and Nita Smith, Don and Pete Hickman and Charlie and Bettye Procter, among others. The original plan was to have three couples serve as the staff for each of these meetings.

Following the initial year, the Association decided to produce these sessions semi-annually, feeling that in this way, they could adequately meet the needs of leadership training in the state.

Essentially, the goal of each of these seminars is to assist people who wish to teach rounds and to provide them with tools of where and how to accomplish this. The curriculum includes:

How to Teach

How to Start Teaching Round Dance Basics

What's Important?

How to Cue

Simple Tips on Bookkeeping for Round Dance Teachers

Round Dance Club Organization

Selection of Music

Selection of Dances

Reading Cue Sheets

The basic format of these programs is essentially the same. They start on a Friday evening with a preparation meeting, running from 8:00 to 10:00 PM. At this time, the course is outlined and a leadership training presentation is made.

Saturday gets down to the nuts and bolts of the session and into the topics the leaders

have decided to emphasize for this particular course. On Saturday night, an open round dance party is held and area round dancers are invited to attend. At this time, the participating students have an opportunity to witness good programming and learn by observing the experienced cueing of the seminar leaders.

Sunday is usually reserved for critique sessions and each of the participants who wishes is invited to cue a dance. The other participants are given a critique sheet that contains a number of questions relating to the individual's performance. The participants check under columns marked *yes*, *no* or *maybe*, their reactions to the work of the other students. None of the evaluation sheets are signed. When they have been completed, they are picked up and given to the person who did the cueing. Those filling out the questionnaires are asked not to be unkind but to be factual and honest. The seminar leaders may or may not fill out a critique sheet themselves. Some of the leaders prefer to sit down and talk with each participant and to analyze his or her performance as time allows.

The seminars which are usually completed

by noon on Sunday are often held in hotel facilities where suitable dancing space is available. Each of the participants arranges for his own hotel and meals. In-state participants pay a \$25 tuition fee which includes all printed material. Out-of-state participants pay \$35. The size of each seminar is limited to 15 couples with 10 couples being the minimum. Income from the tuitions plus any admissions taken in for the Saturday night open round dance party off-set the costs of the seminar. Those serving as staff members receive their room and board and a nominal fee, however, the leaders essentially donate their time and expertise as their contribution to continuing leadership development. The Texas Round Dance Teachers Association underwrites these programs and is prepared to make up any deficit. To this point, the seminars have been operating on a break-even basis.

During the course of one of these seminars, the staff also teaches the participants how to teach intermediate to advanced basics. In the process, they have discovered that many of the teachers have no idea how to dance a
(Please turn to page 78)



Art and Gladee Peavey, Bella Vista, Arkansas

ART AND GLADEE PEAVEY started square dancing in 1935, but a several-years sojourn in the United States Navy interrupted their dancing and it wasn't until 1951 that a transfer to Connecticut and lessons from Al Brundage rekindled their interest in the activity. In 1961 in Iowa they took their first round dance lessons under Glen and Beth McLeod and it wasn't long before Art began cueing some of the easier dances. The next step was to teach rounds at their square dance club.

In 1974 the Peaveys moved to Bella Vista,

Arkansas, to enjoy the warmer climate. They found no round dancing there so they went to work and taught two classes a year. Due to the high attrition of a retirement community, it took four years to build a round dance club but they enjoyed every minute of the teaching because of the wonderful people. Last year they decided to move even further south to winter in Texas and so turned their club over to Al and Vi Poole.

The Peaveys have written several simple one-night-stand mixers and easy level dances for their classes and clubs but made no effort to publish them. However in honor of their 45th wedding anniversary, Art wrote, "I Love You Darling," which he dedicated to Gladee and which was released on Belco.

Other hobbies include bridge and golf and as for dancing Art says, "As long as our legs hold up we hope to keep going for many more years. I guess I have just about reached the age where I can legitimately talk about the good old days — but then the present days are not too bad either."

The CALLERS



Square Dance Callers Schools

by Cal Golden, Hot Springs, Arkansas

• To write a composite story on square dance schools (see page 10) it is virtually impossible to capture the significance of the material covered in any one specific school. Because of this, we have gone on to one of the busiest callers' school authorities for a rundown of one typical school concept. What you will find here is a very condensed curriculum but it will give you an insight to what student callers will find waiting for them. Remember, Cal's is just one of many callers schools as you will note when you refer to the Directory.

A CALLERS SCHOOL is a place for teaching and learning and discipline. It is a place to develop knowledge, skills, and ability, a place to obtain experience, to learn the science and art of calling. It is a place to gain enlightenment, insight and understanding, to receive self-confidence in one's endeavors, to learn self-discipline and how to direct others, a place to expand knowledge and to receive new knowledge. It is a place to learn everything possible about being a square dance caller or to refresh and renew what is already known about being a square dance caller.

Who Attends A Callers School?

In speaking of callers schools, we must lean on our own experiences based on the schools that we have conducted. People from all walks of life have attended our callers schools in the past ten years. These have included preachers, housewives, bakers, college professors, mechanics, school principals and teachers, salesmen and saleswomen, secretaries, grandparents, students, policemen, photographers, farmers, bankers, lawyers, politicians, and military personnel from privates to colonels. An average of one out of every ten callers attending our schools is a woman. People have come to our schools from all 50 states, from Canada, Mexico, England and Saudi Arabia. They have come to our schools with as much as 33 years of calling experience and others have attended who are not yet out of a square dance class.

Why Attend A Callers School?

Primarily a person signs up to learn how to improve and how to do things better, how to communicate with others and how to be able to correlate all that is taught and to take back what is learned in order to share it with square dancers.

Does Experience Count?

Experience is a word that is used very loosely. Some people may have years of experience and yet be able to do only a few things. Others may have little experience but be able to do a number of things. Most of our schools are open to

all callers regardless of their past experience. How do we handle this? In our lecture sessions we cover subjects that are pertinent to experienced callers as well as to those wanting to become callers. Then, when the callers start participating behind the microphone, we work with each individual on his own level.

We make sure every caller in our schools is given equal time. One caller may have a desire to learn how to teach a certain figure. Another caller may want to work on how to *theme a tip*. While we are working with a new caller, we will frequently hear an experienced caller say, "I never thought of doing it that way." Or, "Gee, I used to do that but forgot about it; I'm going to use it in my next dance."

ABOUT THE AUTHOR – *There is little that we can tell you about Cal that we haven't told you previously, as Cal has appeared in the Callers Textbook and in other sections of this magazine a number of times. As you will note from the Callers School Directory beginning on page 11, conducting callers schools takes up a major portion of Cal and Sharon's time. Needless to say, over the years, the Goldens have built up a strong rooting section of appreciative individuals who have gone on in the world of square dancing to become fine callers, teachers and leaders.*

We find it very healthy to have a school of callers working at different levels. We can all learn from each other. The experienced caller learns to be patient with the new caller and tends to remember when he first got started. The new caller develops a respect for experience and finds new knowledge simply by being with the experienced caller. The patience and respect learned here are carried back to classes and clubs. We feel that callers and dancers need to develop an ever increasing sense of patience and respect for each other.

The Callers School Curriculum

What do we cover in our callers schools? First of all, our courses are based on the Callerlab curriculum. We cover as much as time will allow. The standard subjects we like to cover with all callers include music. We make sure that they thoroughly understand and know how to use hoedown music, that they thoroughly understand and know how to use singing call music, and that they learn how to choose music they can use. We teach them voice techniques and proper breathing.

Calling and Teaching — We endeavor to make sure the student callers know how to dance and how to teach and call the Mainstream Basics. We teach them how to recruit dancers, how to educate teachers, entertain dancers, retain dancers, how to get a square dance class ready for the club and get the club ready for the graduates of a square dance class. Programming is vitally important to every caller so we teach how to program for a club dance, a class, a workshop and a one-night-stand. We try to cover in depth methods of calling, such as: Memory, sight calling, module calling and mental imagery. We emphasize systems of calling, such as: *The Chicken Plucker, The Windmill, The Mirror Image, Here's Looking At You, The golden key to sight calling from ocean waves, two-faced lines, boxes, lines and columns.*

Most of our schools are scheduled to run from Monday through Friday night. The work day normally runs from 9:00 to 12:00 noon, from 2:00 to 5:00

PM and then from 7:00 to 10:00 PM. If possible, we try to give one afternoon or evening off in order for the student callers to "catch their breath."

When the people first arrive, we usually find that everyone is a little nervous. This is especially true if they have never attended a callers school before. So our first goal is to break the ice. We make every effort to get the participants relaxed so we start out by having each caller and caller's partner tell about themselves, about their family and how long they have been dancing and calling and why they became a caller or why they want to be a caller and what they are looking for in the school. Prior to arriving at the school, we have each applicant fill out and mail us an information sheet. This gives us background material which helps us work more closely with each person. We also have the callers call just as soon as possible to get them to start relaxing with each other.

It is a very thrilling experience for us to see a new caller on the first day of school, very reluctant to pick up a microphone, and then notice on the last day how his poise, assurance and self-confidence is apparent to everyone.

In all, we work with 25 different methods and systems of calling. Timing — We work on dancer reaction time, dancer execution time and caller lead time. We cover formation, rotation and affiliation. We take a close look at personality and attitude. In addition we cover how to motivate oneself and others, how to improve voice quality and diction, showmanship and stage presence, leadership, the duties and responsibilities of an M.C., microphone techniques, how to call square dances. Under this heading we cover the fundamental elements of the mechanics, techniques and science of calling square dances. We also include the latest teaching techniques and stress *how to be a square dance caller*. We point out that a caller is dealing with many facets of the square dance calling program in covering the art of being a square dance caller. Here is where all callers differ. Here is where one's own ability, personality and judgment stand out.

The Caller's Partner

We encourage all callers to bring their husbands or wives. We have special sessions of interest to the spouse and we definitely feel a caller really needs the support and encouragement of a partner, for the spouse can do many things to help the caller.

We find many times when working with the caller for a week, that we are able to discover weaknesses unknown to the caller. We work very closely with each caller to answer questions and to assist with any personal requests pertaining to square dance calling and teaching. We aim to send a participant away from a callers school revitalized as a caller with a more professional outlook and with enthusiasm to return home and share what he learned at the school with his associates.

Of course, there are many other things that could be discussed pertinent to attending a callers school but it would take the whole magazine to begin to tell it all. Just let us say that we have seen wonderful results over the years and we would encourage callers to think seriously about a school in their future.

NEXT MONTH. *A prime topic of conversation among callers these days is Descriptive Calling — how to use plain English and simple basic calls in achieving any number of difficult movements without using new terminology. Past master at this skill is Mike Seastrom and the April issue will carry a segment by Mike on this special skill.*



The SINGLE Square Dancer



By L. Richard Woodyatt, Bethlehem, Pennsylvania

SINGLE SQUARE DANCERS, USA (SSDUSA) is a national association of single square dance clubs and single dancers which was established to promote and stimulate interest in square dancing among unmarried adults of all ages. It is a non-profit corporation incorporated under the laws of the state of Oklahoma. It is run by an Executive Board, the officers of which serve one-year terms and are elected annually at the National Singles' Convention. The vice president automatically accedes to the presidency. SSDUSA promotes and oversees a national singles' festival each year over Labor Day Weekend known as DANCE-ARAMA. The 1981 event, the eleventh such affair, will be held in Oklahoma City.

For the past several years, the Single Square Dancers, USA has published, on a non-profit basis, the *Yellowrock*, a directory of square and round dances for singles throughout the USA and Canada. All profits from the sale of these directories are used to fund caller/college scholarships. We currently have schedules for clubs in 40 states and one Canadian province. We have no listings for singles' clubs in Alaska, Arkansas, Delaware, Maryland, Nebraska, North Carolina, North Dakota, South Dakota, West Virginia and Wyoming. (Readers take note and send your singles' club information for these areas to the address noted in this article.)

Our goal is to include schedules for all American single square and round dance clubs (at no cost to the club) in our next edition of the directory so that it will be as complete as possible. So send us the schedules of all your local single square and round dance clubs. We would rather receive duplicate schedules than risk missing a club.

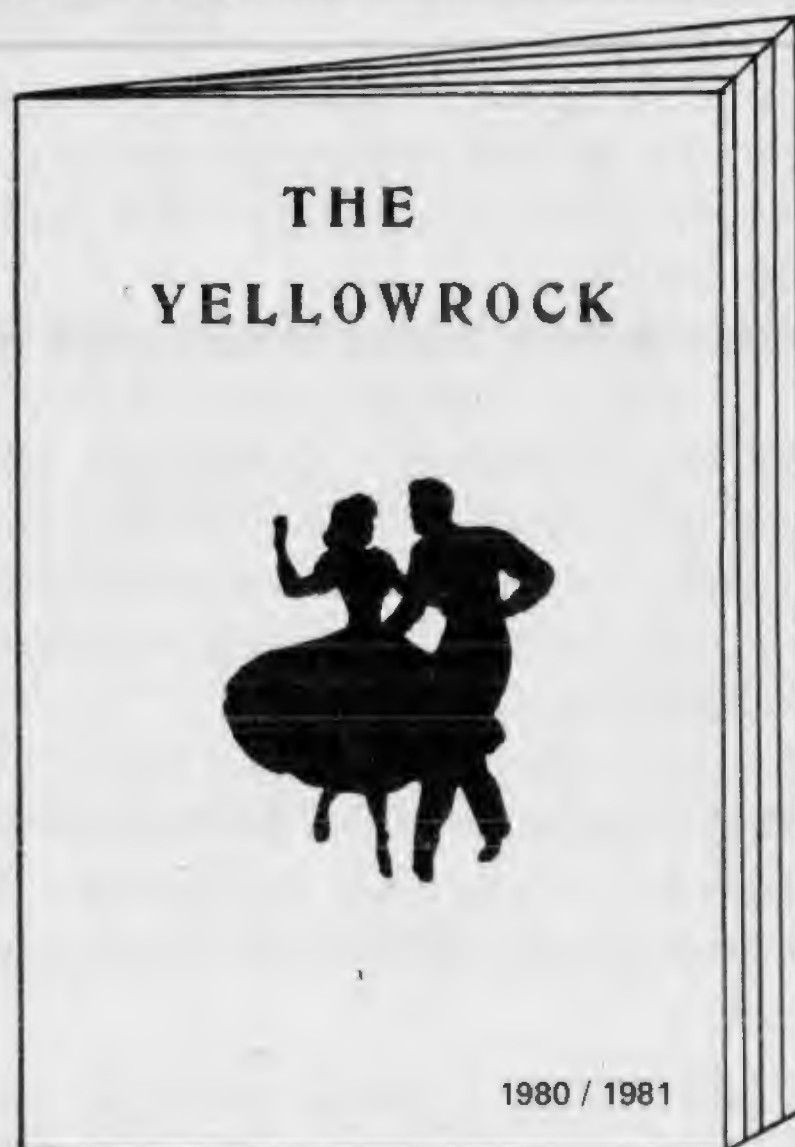
We update the directory annually to be sure it is current and accurate and we only include clubs that submit their schedule directly to us. In addition all previously published schedules are reverified before they

are included in our new edition. The next directory will be published this coming May.

New club listings received prior to that time will be listed in *Intercom*, the SSDUSA quarterly newsletter sent to all members.

To list a club in the *Yellowrock*, we need the following information: Club name, address, city, state, zip code and telephone number of the dance hall; the day(s) of the month which you dance (i.e. 2nd and 4th Fridays); the time of the dances (i.e. 7:30-10:30 P.M.); the name, address and telephone number of two contacts who can provide further information about their club. These contacts need not be club officers. They may be the caller or anyone readily available to answer inquiries from traveling dancers.

Information for the directory or suggestions or questions about it should be sent to Carolyn von Goetz, Secretary SSDUSA, 9846 Appletree Place, Denver, Colorado 80221. Copies of the *Yellowrock* are available for \$2.00 each from the same address.



LADIES ON THE SQUARE

A TRICOT PETTICOAT

By Dorothy Greer, Gibsonia, Pennsylvania



I WOULD LIKE TO SHARE directions for making a petticoat from sheer tricot which I enjoy wearing. It has two layers, each layer with three tiers, and a ruffled hemline, which makes the petticoat quite full and very pretty. It may sound like a lot of work but it really is easier than it sounds. The hardest parts are cutting the strips and sewing the casing. I find the easiest way to cut the fabric is to pin it directly to a cardboard cutting board that has inch markings on it. Pin every few inches. Electric scissors work great for the actual cutting.

For the tiers you need 4 yards of 108" sheer tricot. For multi-colored ruffles, you need 1 yard of 3 different colors, or 3 yards more of the basic color, for a total of 7 yards. The measurements I am giving here are for a 23" finished petticoat.

Making the Tiers

The top tier (for each layer) is 8" x 72" (or 8" x 2 yds). The middle tier for each layer is 8" x 216" (8" x 6 yds). The bottom tier for each layer is 9" x 576" (9" — 16 yds). The ruffle is 2½" strips. For the tiers you need 2 strips of 8" x 2 yds, 2 strips 8" x 6 yds and 2 strips 9" x 16 yds. Cut these strips with the stretch of the fabric, going the width of the strips, 8" or 9".

Sew the two top tier strips together; then sew on 1" casing. If you wait to do it until each

layer is completed, it is very difficult to sew evenly.

To sew the tiers together, I use the ruffler attachment on my sewing machine. I use the setting that will "tuck" on every stitch and use about 10 or 12 stitches to an inch. This attachment ruffles the top layer of fabric at the same time it sews it to the bottom layer. I sew each layer once, that is the middle to the top and the bottom to the middle. After both layers are completed, I sew the ruffle on each layer.

The first petticoat I made, I did the gathering by hand and used a shirring foot for the bottom ruffle, but it does not ruffle tight enough. The ruffling attachment works great and saves a great deal of time. It is not necessary to sew the little ruffles together; just feed them into the ruffler and it works fine.

When sewing on the ruffle, it is ruffled in the center, but the bottom fabric is about 3/8".

The last step is to sew the seams of each layer, insert the elastic to fit and wear. I also put a shoelace in my casing and tie it when I wear the petticoat. I find it holds my petticoat in place through all the dancing and twirls.

Sheer tricot comes 108" wide and is available in 24 colors at about \$1.50 a yard. This fabric does not need to be hemmed and is really comfortable to wear. I hope you will enjoy making and wearing this petticoat.

HAVE YOU IDEAS TO SHARE WITH OTHER DANCERS?

Dorothy Greer is just one of many who send us ideas that might possibly be used as articles in SQUARE DANCING. Naturally, not every article or idea can be picked up. Some may have been used before while others may not, at the moment, seem practical or of general interest. Occasionally we use an article just as it is received; at other times we hold it for rewrite or for inclusion into another article. We appreciate your ideas for many times they may be just what some other individual or some other club or association may have been looking for. So, if you would like to share, send us what you have. Sometimes your letter may not appear to require an answer and sometimes it takes a while for us to write. Regardless, we *do* appreciate.



The HEY FOR FOUR

A MOVEMENT that has long been a standard basic in Contra dancing might be classified in contemporary square dancing as a *gimmick*. Like a number of other figures that fit into this category, a Hey for Four is usually *explained* first before a caller uses it, even though he may bring it out several times a year.

Some of you may remember that a Hey Down the Middle or a Hey for Four was a popular movement in square dancing a few

years back. With two facing couples, the ladies fold in front of their men, ending up back-to-back in the center and ready to start (1). In this particular formation, the pattern is a weaving figure-eight type of motion. Quite frequently we would do a do sa do to start, then, moving forward (2), the men pass right shoulders with the first lady, then left shoulders in the center (3). Cutting to the outside and passing the ladies by the right shoulder (4), the men right face loop (5), pass left shoulders with the other man in the center, pass right shoulders with the lady (6) and make a right face circle to face in at their regular starting place (1).

While this is going on, the ladies do the same pattern virtually walking in the footprints of the men. Passing right shoulders (2) they do a solo right face circle (3), continually alternating shoulders (4) and (5) they weave their way back to their starting position (1), where dancers have returned to face their original partner in their original starting position.

Don Armstrong describes a Hey for Four or a Reel of Four leading from a ladies chain (7) and putting the ladies in the lead (8) in the following way.

The *ladies* lead into this figure a few steps before the gentlemen begin to follow them. The ladies pass **RIGHT** shoulders *in the center* of the set (9), pass the opposite man by the **LEFT** shoulder (10), circle left face to face the center again (11). The man is following his partner's floor pattern. As the lady starts across again, she passes her partner by the **LEFT** shoulder (12), the other lady by the **RIGHT** shoulder *in the center*, the opposite man by the **LEFT** shoulder, and circles left face to face the center again in the position from which she started. The *man* starts by passing the opposite lady by the **LEFT** (10), then *in the center*, passing the opposite man by the **RIGHT** (11), passes his partner by the **LEFT** shoulder and circles left face to face the center again (12). As he starts to return across he passes the opposite lady by the **LEFT** shoulder, other man by the **RIGHT** shoulder *in the center* (13) and circles left face to face the center in the position from which he started. The man finishes the figure without rushing, arriving in position just in time to courtesy turn the lady coming to him in the next ladies chain (14).







NATIONAL SQUARE DANCE CONVENTION®

JUNE 25, 26, 27 1981

SEATTLE, WASHINGTON

CONVENTION ADDRESS: P.O. Box 898, Lynnwood, WA 98036

THE COUNTDOWN for opening the doors at the Seattle Center is just a short time away before the 30th National becomes a reality.

Round Dance Program

Fun and something for everyone is what the Round Dance Committee plans for those whose interest lies with round dancing. Dancing will be located in the Arena, the San Juan and the Snoqualmie rooms. The Arena has a wooden floor and comfortable seating for 4,000 spectators. The other two locations have smooth, tile surfaces. The daily schedule will be 9:00 AM in the Arena with impromptu dancing, followed by Showcase of Rounds from 9:45 to 11:00. From 1:00 to 6:00 PM the program moves to the San Juan and Snoqualmie rooms for workshopping of those rounds which were "showcased." From 7:30 to 8:30 PM there will be re-teaches of the workshopped material and then programmed round dancing until 11:00 PM. All programmed rounds will be cued. There will be occasional breaks when Exhibition Groups as well as a couple of square dance tips will be interposed.

For those who would like additional round dancing, there will be after parties in the San Juan and Snoqualmie rooms each night until 1:00 AM.

Funtime rounds will be shown in the Mainstream square dance halls each day, workshopped, then re-taught and cued by the same teachers. And there will, of course, be round dance clinics and panels.

For information about round dancing at the National, contact Ted and Marie Haley, Vice-Chairman, 8812 Golden Gardens Drive, NW, Seattle 98117.

Youth Activities

Seattle '81 has a complete program for young people, including panels and clinics for teens and pre-teens and workshops in squares, rounds, and contras. The Rainier Room has been designated Youth Hall and will have a full schedule each day and evening. Young people will also have full access to all

dance halls and locations and adults are encouraged to visit and dance with the youth in the Rainier Room.

Slightly more than four percent of the advance registrants for the Convention are teen and pre-teen dancers.

In charge of this part of the program are Bill and Audry Metz, 11310 South Lake Stevens Rd., Lake Stevens 98258.

Showcase of Ideas

Originating in 1969 and continuing as one of the unique features of the National Convention is the Showcase of Ideas, a place where groups share their organizational and promotional ideas with the rest of the square dance world.

Invitations to participate in this area have been mailed to organizations on the Publicity mailing list. However it is realized that no list is complete or current due to newly formed organizations, change of officers, etc. If your group has not received an invitation and you wish to participate, please contact Director, Showcase of Ideas, Bud and Hilary McMahon, 19718 Orting-Kapowsin Hwy., Graham, 98338.

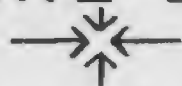
Teacher/Caller Groups, Square and Round Dance Organizations, Federations, Councils and so on are invited to participate. Organizational-type material, promotional material for special dances, festivals, conventions, to attract new dancers, histories and scrapbooks are of interest to others. Educational materials in sufficient quantities to provide handouts to interested dancers are welcome.

The Alki Room will be used for the Showcase display and all dancers are encouraged to browse through this area during the three days of the Convention.

Update on Registration

More than 17,000 dancers have now pre-registered for the 30th National with the first registrations being received from England, additional ones from Australia and one from the province of Manitoba.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Mexico

The Lake Chapala Chaps and Chicks joined the San Jose Del Tajo Twirlers and the Tapatio Twirlers at a recent hoedown at the Thermal Hot Springs Resort on Lake Chapala. Retirees and residents of Mexico, members of these clubs, dance year 'round. The Lake Chapala-Guadalajara area is the center of square dancing in Mexico. In addition to dancing to records and tapes, Mexico now has three callers in residence. Sam Houston coordinates activities between all groups. Jimmy Guifre concentrates on records of

squares and rounds. George Nasdahl is presently conducting two beginner classes weekly in his home — four squares total. Visiting square dancers are invited to dance with any of the groups who also are happy to help with travel information. Contact George and Patricia Nasdahl, PO Box 48, Ajijic, Jalisco, Mexico, about dance schedules.

Canada

A new Canadian Challenge Convention has been organized, to be held at the Hamilton Convention Centre, from Friday noon, November 6th to Sunday noon, November 8th. It will offer full-time floors for A1, A2, C1 and C2 dancers with some additional hours for C3. The staff includes Keith Gulley, Dave Hodson, Ross Howell, Lee Kopman, Ron Libby, Don Moger and Johnny Preston. Interested dancers should write Carol and Don Terry, Chairpersons, 35 West 27th Street, Hamilton, Ontario L9C 4Z8.

Montana

On December 12 in Kalispell a special party honored Les and Hazel Gore, who began instructing square and round dancing in 1955. Grateful friends and fellow dancers told the Gores, they had "faithfully endeavored to promote this wonderful form of fun and recreation to hundreds of people. They were always there for any kind of exhibition or demonstration, no matter how large or small, or at what personal or financial cost to

American retirees, members of the Lake Chapala Chaps and Chicks, the San Jose Del Tajo Twirlers and the Tapatio Twirlers, danced at the Thermal Hot Springs at Lake Chapal, Jalisco, Mexico.



ROUND THE WORLD of SQUARE DANCING

them. Their patience was never-ending and their personalities and sense of humor and gaiety was contagious." As a means of saying thank you, a microphone and speaker system were presented to Les and Hazel.

— Elaine Strand

North Carolina

Sandhills Area Square Dance Association marked its third anniversary with a gala Christmas dance. The success of this Association is due, in part, to the dedicated work of two callers, Vance McDaniel and Ed Shepley, both of whom call for each annual Christmas dance. Credit is also given to Nora Hutchins for her excellent cueing of rounds at these parties. Six different clubs under the direction of Vance and Ed meet weekly and dance at the Mainstream and Plus 1 and 2 levels.

— Mimi Cerniglia

California

Caller, Bill Kramer, and several members of the Silver Swingers Exhibition group, were invited to participate in the Mike Douglas Show, taped in Hollywood in December. After demonstrating legitimate square dancing to the audience, emcee, Mike Douglas and guest star, Jerry Lewis, joined the square.

It wasn't long before Mr. Lewis' comedic efforts took over to absolutely disrupt the dancers and to delight the viewers. The show was taped for later release.

Oregon

You are invited to visit and dance in Oregon prior to attending the National Square Dance Convention in Seattle. The 1981 Oregon State Square and Round Dance Festival will be held in Salem, June 18, 19 and 20. Chuck Bryant will be the featured caller with additional stints by Oregon callers. Rounds by Don and Pete Hickman. The Festival will be on the State Fairgrounds. For information about this or any other Oregon local club information, car rentals, scenic outings, etc., contact the Oregon Square Dance Ambassadors, Ed and Mary Warmoth, Rt. 2, Box 325-12, Cornelius 97113 (503) 628-2537.

Kentucky

Under the sponsorship of the Kentucky Department of Parks, Richard Jett produces a variety of dance events at Natural Bridge State Resort Park in Slade. Take a look at the following and see what might interest you: April 25 through October 31 Saturday night square dancing both mountain and western style; June 5 through August 28 same type of dancing but on Friday nights as well; May 23 and July 3 a Mountain Square Dance Frolic with clog teams; May 24 and July 4 a Western



A dignified Mike Douglas and a less-dignified, Jerry Lewis, join the Silver Swingers as they dance for a segment of a television show.

Square Dance Frolic; June 19 and 20 the 15th Annual National Mountain Style Square Dance Festival; September 4, 5 and 6 the 16th Annual Western Square Dance Festival. Further information from Richard Jett at Campton 41301.

West Virginia

The Promen' Aires of Parkersburg will be hosting the 1981 West Virginia State Convention. In addition the club sponsors three major dances each year, a Mexican dance on April 18th, a Spring Fling on the weekend of May 22nd and a Fall Dance on October 3rd. Weekly dances under caller, Denver Britton, are held on Wednesday evenings in the Vienna Community Building at Jackson Memorial Park. For information contact Randall Roberts, 1214 20th Street, Vienna 26105.

Nebraska

The 31st Annual Omaha Square and Round Dance Festival will be held April 11th at Sokol Hall, 21st and U Streets, Omaha. Wade Driver will be at the microphone with Jim and Lois Odum handling rounds. Square and round dance workshops will be held in the afternoon with general dancing in the evening. Save 50¢ on admission by getting advance reservations from Dick and Lois Lewis, 12420 Shirley Street, Omaha 68144.

South Carolina

The Sun-Fun Capital invites all dancers to the Myrtle Beach Ball to be held April 10 and 11 at the Convention Center in Myrtle Beach. Callers will be Tony Oxendine, Bobby Lepard and Darryl McMillan. Rounds by Harold and Judy Hoover and Jack and Genie Whetsell. For information contact Barbara Harrelson, 419 Hawthorne Rd., Lancaster 29720.

New Mexico

New Mexico's 34th Annual State Festival will be held in Las Cruces on May 15, 16 and 17. This year's theme is "Fun in the Sun," a pleasant way to entertain after the winter months. Come join us and enjoy the excellent calling of Shelby Dawson.

— George H. Bremner

Australia

The Australian National Square Dance Convention Committee invites square dancers everywhere to travel to Tasmania in June and participate in the 22nd Australian National Square Dance Convention. The event will be held in the Albert Hall Conven-

tion Center in Launceston. For further details contact Miss Jo-Anne Smith, Secretary, PO Box 151, Deloraine 7304, Tasmania.

New Zealand

Our season for the Cathedral Chimes Square Dance Club drew to a close in December and at our graduation dance, nine squares of dancers completed 40 nights of learning. The following evening Art Shepherd held an Introductory Night for those interested in joining the next class and 30 squares were on the floor, including 10 made up of graduates. The outlook is bright for next year.

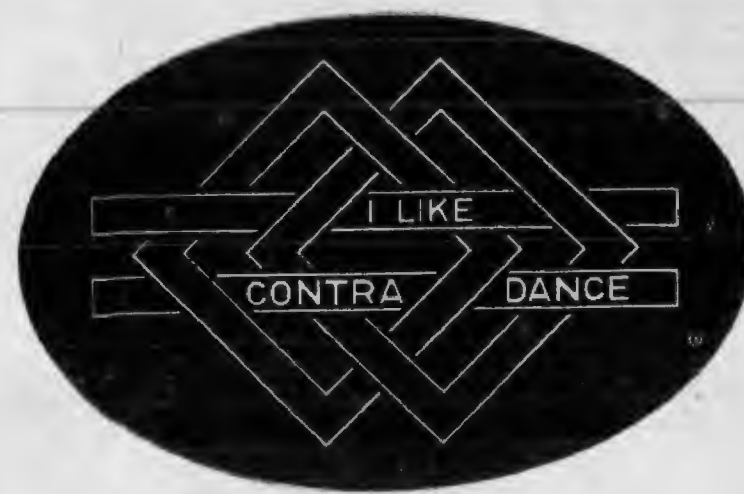
— Gwen and Gordon Nuttall

Germany

For the fourth time, the Munich Dip-N-Divers sponsored a Mediterranean Cruise last fall. 32 European clubs and one club from Florida were represented on the two-week journey. Caller, Al Stevens, and round dancer, Klaus Voelkl, provided dancing during the journey, and the tour especially enjoyed dancing in front of the pyramids and the Sphinx in Cairo. The Greek line, MV Aphrodite, carried the travelers to Italy, Egypt, Israel, Cyprus, Turkey and Greece.

Greetings from Hanover. Please find enclosed a contra dance decal. The design is mine and a club member printed it.

— Heiner Fischle

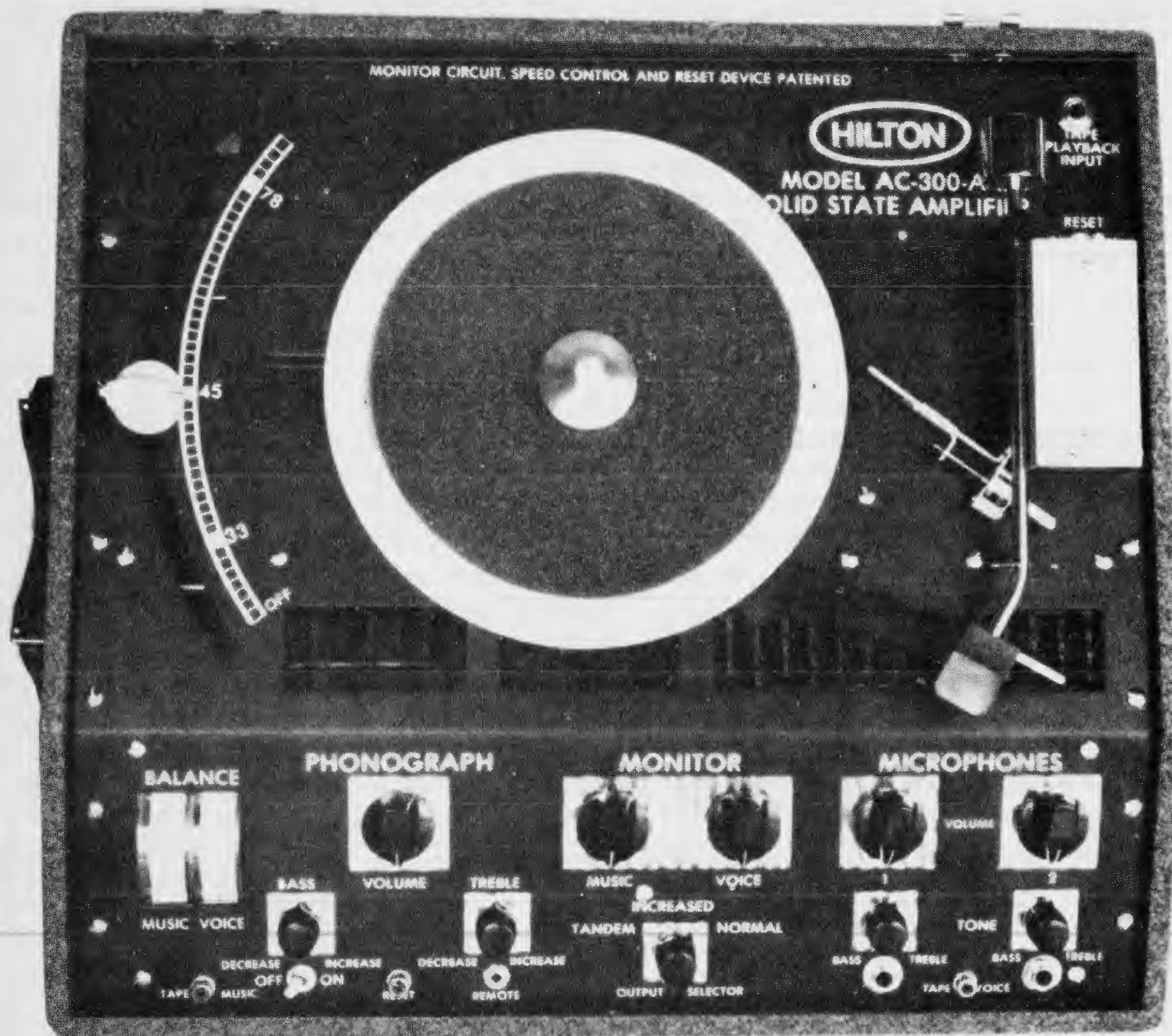


Indiana

The Stardusters Square Dance Club raised over \$1,000 at a benefit dance to purchase new training equipment for the Washington County Memorial Hospital. Approximately 300 dancers attended. The director of the coronary care unit at the hospital said they were considering purchasing a CPR training device when the Stardusters offered to help. The hospital administrator added his thanks saying, "It is efforts like the Stardusters' benefit that help keep our community ticking."

— Neal and Bonnie Pruett

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

March, 1981

YOU'LL HAVE NO TROUBLE reading and understanding these calls. You won't have any trouble when you go to a dance called by this month's feature caller, Tac Ozaki. Although the atmosphere of the dance, the costumes, the calls delivered in English and everything else will seem familiar, you will be in Japan, possibly in Tokyo, and although most of the dancers in the squares with you will not be able to converse in English, they will certainly be able to hold their own when it comes to smooth dancing. Enjoy yourself. Tac Ozaki is coming to the microphone.

**Allemande left, go allemande thar
Forward two and build a star
Boys run out, everybody promenade
One and three wheel around, star thru
Trade by, pass to the center
Square thru three
Left allemande**

**Sides touch one quarter, walk and dodge
Circle to a line, fan the top
Pass to the center, double pass thru
Leaders partner trade, swing thru
Right and left grand**

**Four ladies chain straight across
Couples one and three slide thru
Partner trade, spin chain thru
Girls circulate two, turn thru
Left allemande, promenade, don't slow down
Heads wheel around, left square thru four
Left to the next, pull 'er by
Right to the next, pull 'er by
Left allemande**

**Sides right and left thru
Heads square thru four
Sides roll away, slide thru
Cast off three quarters, ends fold
Centers box the gnat, fan the top
Outside star thru and California twirl
Centers recycle, pass thru
Left allemande**

**Four ladies chain straight across
Chain 'em back on heel and toe
Catch 'er by the left, do a do paso
Her by the left, corner by the right
Partner left, make an allemande thar
The men back up, slip the clutch
Left allemande**

**Heads square thru four, swing thru
Scoot back, recycle, veer left
Couples circulate, ferris wheel
Centers square thru three
Left allemande**

**Sides touch one quarter, boys run
Swing thru, boys run again
Ferris wheel, centers touch one quarter
Scoot back two times
Left allemande**

**Left allemande, make an Alamo style
Heads scoot back, sides scoot back
Heads walk and dodge, sides walk and dodge
Join eight hands, circle left
With the girl on the right California twirl
With the girl on the left do paso
Back her by the left, make an allemande thar
Slip the clutch
Left allemande**

**Heads square thru four, swing thru
Spin the top, right and left thru
Slide thru, pass to the center
Square thru three
Left allemande**

**Sides promenade half, right and left thru
Square thru four
Swing thru, scoot back
Recycle
Left allemande**

**Four ladies chain straight across
Couples one and three square thru four
Swing thru, boys run, couples circulate
Ferris wheel, pass thru
Left allemande**

**Heads promenade half, right and left thru
Sides slide thru, square thru three
Left allemande**

Sides square thru four
 With the heads make a right hand star
 Sides to the middle, make a left hand star
 Turn this star about once around
 Right and left thru with the corner there
 Dive thru, square thru three
 Left allemande

Head gents take your corner, up and back
 Box the gnat, pull 'er by
 Separate go around one to a line
 Lines pass thru
 Arch in the middle, ends duck thru
 Pass thru, star thru, pass thru
 Cast off three quarters, pass thru
 Cast off three quarters, star thru
 Dive thru, pass thru, slide thru
 Left square thru four
 Left allemande

Tac
 Ozaki



Tac Ozaki, Hachioji, Tokyo, has been calling for 15 years and at present, calls every Friday night for the Fuji Squares at the Yokota Air Base. He teaches classes twice a year and travels for festivals and special dances. His square dance calling career is combined with his regular job at the Maryland Port Administration. Much of the success Tac enjoys as a square dance caller, he attributes to his wife, Katsuko. They have two daughters, Manna 10, and Emmie 7. Tac is a member of Callerlab and was in attendance at the 1979 Callerlab Convention in Los Angeles. He was one of the callers featured on the 1971 Sets in Order Premium LP album.

SPECIAL WORKSHOP EDITORS

Bob Van AntwerpWorkshop Editor
 Joy CramletRound Dances
 Ken KernenAmmunition

SINGING CALLS

YOU'RE NEVER GOIN' TO TAMPA WITH ME

By Elmer Sheffield, Tallahassee, Florida

Record: Red Boot Star #1256, Flip Instrumental
 with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING

Circle left all across the nation
 People on vacation say they'll
 Head for F.L.A. walk around your corner
 See saw your own men star right that way
 Allemande the corner lady turn your
 Partner right left allemande promenade home
 Hug and kiss me all you wanna honey
 While we're in Daytona but
 You're never gonna Tampa with me

FIGURE:

Heads promenade halfway around
 Sides do the right and left thru
 Square thru go four hands and then
 Meet that pair and right and left thru
 Slide thru load the boat your corner swing
 Swing and promenade on home
 Hug and kiss me all you wanna
 While we're in Daytona but
 You're never gonna Tampa with me

TAG:

Sides face grand square
 Kiss me all you wanna
 While you got me in Daytona but
 You're never gonna Tampa with me

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending and Tag.

DELTA QUEEN

By Randy Dougherty, Robbinsdale, Minnesota

Record: Roadrunner #502, Flip Instrumental
 with Randy Dougherty

OPENER, MIDDLE BREAK, ENDING

I see her coming round the bend
 Prettiest sight I've ever seen
 Walk around corner see saw your taw
 Left allemande and weave the ring
 Delta Queen rolling along
 Do sa do promenade 'em along
 I say bye bye worries leave 'em upstream
 Carry me away Delta Queen

FIGURE:

Four ladies chain across the ring I say
 Heads promenade halfway
 Lead to right circle to a line
 Pass the ocean all eight circulate
 Go once and a half corner swing
 Swing that corner promenade that ring
 I say bye bye worries leave 'em upstream
 Carry me away Delta Queen

ALTERNATE FIGURE:

Four ladies chain across the ring I say
The heads promenade go halfway
Lead to the right circle to a line
Go up and back slide thru
Eight chain three Delta Queen corner swing
Promenade around the ring
I say bye bye worries leave 'em upstream
Carry me away Delta Queen

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

TEXAS BOUND AND FLYING

By Jerry Rash, Alamo Texas

Record: Sun Ra #1008, Flip Instrumental with
Jerry Rash

OPENER, MIDDLE BREAK, ENDING

Circle left we're all back together and
We're burning up the road that ole
Sherriffs out there dogging us again
Walk around your corner see saw your own
Left allemande corner weave around the ring
If I can keep it on the ground
When I lay that hammer down swing your own
Promenade her I've got my tin in the wind
Let it all hang out again
I'm Texas bound and flying

FIGURE:

Heads promenade halfway around the ring
Two and four do the right and left thru
Flutter wheel and sweep a quarter more
Pass thru do sa do do an eight chain four
If I can keep it on the ground
When I lay that hammer down
Swing that corner girl promenade her
I've got my tin in the wind
Let it all hang out again
I'm Texas bound and flying

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

LADY IN THE BLUE MERCEDES

By Tom Perry, Monroe, Louisiana

Record: Hi-Hat #5022, Flip Instrumental with
Tom Perry

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
A lovely lady in a blue mercedes
Parked her car down by the sea
She stepped into the sand and
Took me by the hand and we traveled
Away in my dreams circle left I put a
Pretty flower in her long black hair
Left allemande swing and promenade and
I left my heart in San Francisco where
She first fell in love with me

FIGURE:

Head two you promenade and go
Halfway around the ring and down middle
Square thru get four and then
You're gonna swing thru my friend
Boys run around the girls and
Couples circulate you go
Half tag and scoot back scoot back again
Swing the corner lady promenade
And I left my heart in San Francisco
Where she first fell in love with me

PLUS ONE FIGURE:

Head two square thru four hands you go
Do sa do the corner girl you know
Swing thru I say girls fold that way
Peel the top do a right and left thru
Pass thru and bend the line
Go forward up and back slide thru
Swing the corner girl promenade
I left my heart in San Francisco
Where she first fell in love with me

PLUS TWO FIGURE:

Head two promenade halfway round you do
Down middle right and left thru
Square thru I say four hands that way
Right and left thru with outside two
Star thru load the boat and then
All the way thru my friend
Swing the corner girl and promenade
And I left my heart in San Francisco
Where she first fell in love with me

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending

A GERMAN IMPORT

by Karl-Heinrich Fischle, Hanover, Germany

One and three promenade three quarters
Two and four turn thru
Do sa do, swing thru, girls run
Everybody turn thru, bend the line
Left allemande

Heads pass thru, separate, go around two
Hook on the ends, line up four
Forward up and back once more
Bend the line, pass the ocean
Swing thru, swing thru again
Box the gnat, change hands,
Left allemande

Heads square thru two hands
Touch a quarter, swing thru
Swing thru again, step thru
Ladies square thru two hands
Everybody U turn back
Join hands, circle left
Those who can roll away
Allemande left

ROUND DANCES

DEBUTANTE — Hi-Hat 990

Choreographers: Brian and Shirley Bassett

Comment: A very nice easy waltz with nice music to match.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to BUTTERFLY, Touch, —;**

PART A

1-4 **Waltz Away; Waltz Together; Vine, 2, 3; Manuv, Side, Close to CLOSED M face RLOD;**

5-8 **(R) Waltz Turn; (R) Waltz Turn; CLOSED WALL Dip Back, —, —; Recov to BUTTERFLY, —, —;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except end in CLOSED face WALL:

PART B

1-4 **Hover to SEMI-CLOSED LOD; Pickup, Side, Close; ¼ L Box Turn; Back, Side, Close to CLOSED COH;**

5-8 **(Twirl) Vine (RLOD) to SEMI-CLOSED; Thru, Side, Close; Fwd, Side, Close; Back, Side, Close;**

9-12 Repeat action meas 1-4 Part B except move in opposite direction:

13-16 Repeat action meas 5-8 Part B still in opposite direction except end in momentary BUTTERFLY:

SEQUENCE: A — B — A — B — Ending

Ending: **Dip and Twist as music fades**

SO BLUE — Hi-Hat 990

Choreographer: Barbara Smith

Comment: Not difficult but an interesting routine. Very pleasant and smooth music.

INTRODUCTION

1-4 **CLOSED M face WALL Wait; Wait; Vine, 2, 3, 4; Fwd, —, Pickup to CLOSED LOD, —;**

PART A

1-4 **(L) Turn, —, Side, Close; (L) Turn, —, Side, Close; Cross, —, Side, Close; Manuv, —, Side, Close M face RLOD in CLOSED;**

5-8 **Spin Turn, —, 2, Back; Back, —, Side, Close; Dip Back, —, Rec Fwd, —; Fwd, —, Fwd to CLOSED LOD (2nd time thru PART A blend to CLOSED WALL), —;**

PART B

1-4 **Side, Close, Side, Close; Side, —, Thru to SEMI-CLOSED, —; Fwd, Touch, Back, Touch; Rock Back, Recov Fwd, Fwd, Fwd;**

5-8 **(Open Box) Side (Apart), Close, Back,**

—; Side (Together), Close, Fwd to CLOSED WALL, —; Side, Close, Fwd, —; Side, Close, Back, —;

PART C

1-4 **Dip Back, —, Manuv to CLOSED M face RLOD, —; Side, Close, Cross to SIDECAR, —; Rock Fwd, —, Recov Back, —; Back Turn (L), Side, Fwd to BANJO M face LOD, —;**

5-8 **Fwd, Lock, Fwd, Lock; Fwd, —, Manuv, —; Pivot, —, 2, —; Dip Back, —, Recov Fwd, —;**

SEQUENCE: A — A — B — C — A — A — B — C plus ending

Ending: Last time thru dance blend to CLOSED M face WALL (Twirl) **Side, —, Close, —; Apart, —, Point, —;**

RED HOT MEMORY — BR 1003 B

Choreographers: Ed and Betty Middlesworth

Comment: Busy two-step. Nothing outstanding in the music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to CLOSED M face WALL, —, Touch, —;**

PART A

1-4 **Side, Close, Cross to SIDECAR/Check, —; Rec, Turn, Fwd to BANJO, —; Fwd, Lock, Fwd, Lock; Fwd, —, Face CLOSED WALL, —;**

5-8 **Side, Close, Fwd, —; Side, Close Thru to SEMI-CLOSED LOD, —; Fwd Two Step; Fwd Two-Step to CLOSED WALL;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except end in BUTTERFLY M face WALL:

PART B

1-4 **Face to Face, —; Back to Back to OPEN LOD, —; Fwd, Close, Back, —; Back, Close, Fwd blend to CLOSED M face WALL, —;**

5-8 **Vine, 2, 3, 4; Pivot, —, 2, —; Twirl, —, 2, —; Walk, —, 2 to BUTTERFLY M face WALL, —;**

PART C

1-4 **Side, Close, Apart, —; No Hands Change Sides, 2, 3 to SEMI-CLOSED face RLOD, —; Fwd, Two-Step; Fwd Two-Step blend to BUTTERFLY M face COH;**

5-8 **Open Vine RLOD, —, 2, —; 3, —, 4 to BUTTERFLY COH, —; Side, Close, Rock Apart, —; Change Sides, 2, 3 to BUTTERFLY M face WALL, —;**

SEQUENCE: A — A — B — C — B — C — A — A plus ending

Ending:

- 1-4 SEMI-CLOSED **Fwd Two-Step; Fwd Two-Step; Twirl, —, 2, —; Apart, —, Point, —;**

CHRISTMAS CITY WALTZ — BR 1003 A

Choreographer: Gloria Rios Roth

Comment: A busy routine. Record arrived too late for use during the past holiday season. Perhaps keep in mind for next year.

INTRODUCTION

In BUTTERFLY Wait 6 notes

PART A

(Decorating the Tree)

- 1-4 **Bal Apart; Bal Together; Bal Apart, Bal Together;**

- 5-8 **Waltz Away; Run Together to BUTTERFLY; Waltz Away; Run Together to BUTTERFLY;**

- 9-16 Repeat action meas 1-8 Part A:

PART B

(Star of Bethlehem)

- 1-2 **CLOSED M face WALL Bal Fwd, Touch, —; Bal Back (Turn L ½), Touch, —;**

- 3-8 Repeat action meas 1-2 three more times to end CLOSED M face WALL giving the effect of tracing a star on the floor:

INTERLUDE

(Garlanding the Tree)

Note hesitation in rhythm **Walk (Twirl), 2, 3, 4 to SIDECAR;**

- 1-4 **Twinkle; Twinkle, Twinkle; Twinkle;**

- 5-8 Repeat action meas 1-4 of Interlude:

- 9-12 **Turn ½ L, Side, Close; Back Turn ½ L Side, Close; Fwd Turn ½ L, Side, Close; Back Turn L, Side, Close end M face WALL;**

SEQUENCE: Dance thru twice including the Interlude plus ending

Ending: Repeat action meas 1-4 Part A then Twirl, 2, Apart/Point;

This simple circle dance may be done to the Christmas City Waltz record. Good for a one-night stand.

All dancers in a large alamo ring holding partners in a right hand star, M facing twd COH, W facing Wall. W will move CW around the hall and M will move CCW around the hall. There is a wait of six notes, then start the circle dance as follows:

- 1-4 **Bal Fwd, Touch, —; Bal Back, Touch, —; R Star ½, 2, 3; 4, 5, 6;**

- 5-8 **Bal Fwd, Touch, —; Bal Back, Touch, —; L Star ½, 2, 3; 4, 5, 6;**

- 9-16 Repeat action meas 1-8:

Music Changes:

- 1-4 Moving in a small circle around partners in a R Hand Star, do 8 meas of Step, Touch,

—; to end back in the alamo ring to rejoin L hands with a new person on the left side.

JAMBOREE — Grenn 14291

Choreographer: Vernon Porter

Comment: Fun two-step with a fishtail the most difficult figure. Good peppy music with lots of piano.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; CLOSED facing WALL Side, Close, Fwd, —; Side, Close, Cross, —;**

- 5-8 **Turn Two-Step; Turn Two-Step; CLOSED facing LOD Strut, —, 2, —; 3, —, 4, —;**

- 9-12 **Side, Close, XIF to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, —; Fwd, Lock, Fwd/Check, —;**

- 13-16 **Fishtail; Walk, —, Face, —; Vine (Twirl), —, 2, —; Walk to OPEN face LOD, —, 2, —;**

PART B

- 1-4 **(Apart) Side, —, Behind, —; Side Two-Step; Cross Rock, —, Recov, —; Side Two-Step to BUTTERFLY face WALL;**

- 5-8 **Side, —, Behind, —; Side, Close, Turn Bk to Bk, —; Side, —, Behind, —; Side, Close, Turn to OPEN face LOD, —;**

- 9-12 Repeat action meas 1-4 Part B end BUTTERFLY facing ptr and WALL:

- 13-16 **Fwd, Close, Back, —; Side, Close, Cross to BUTTERFLY, —; Vine, 2,3, 4; 5, 6, 7, 8 end SEMI-CLOSED facing LOD;**

SEQUENCE: A — B — A — B — A plus ending

Ending:

- 1-3 **Fwd Two-Step; Fwd Two-Step/Freeze; Point, Knee, Point, —;**

YOU'RE THE CREAM IN MY COFFEE —

Grenn 14291

Choreographers: Pete and Carol Metzger

Comment: Dance not difficult but interesting. Big band sound in the music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to CLOSED face LOD, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close, Fwd, —; Side, Close, Fwd, —;**

- 5-8 **Side, Close, XIF to SIDECAR, —; Side, Close, XIF to BANJO, —; Side, Close, Fwd, —; Side, Close, Thru Pick Up To CLOSED facing LOD, —;**

9-16 Repeat action meas 1-8 Part A except end in SEMI-CLOSED LOD:

PART B

1-4 **Face, —, Twist REV SEMI-CLOSED, —; Behind, Side, Thru, —; Face, —, Twist REV SEMI-CLOSED, —; Behind, Side, Thru, —;**

5-8 **Face, —, Twist, —; Behind, Side, Thru, —; Side, Close, Side, Close; Fwd, —, Pickup to CLOSED LOD, —;**

9-12 **Fwd Two-Step; Fwd Two-Step; Prog Scissors to SIDECAR; Prog Scissors to BANJO;**

13-16 **Fwd, Lock, Fwd, —; Fwd, Lock, Fwd, —; Hitch, 2, 3, 4; Walk, —; Face, —;**

INTERLUDE

1-2 Repeat action meas 3 and 4 of INTRODUCTION:

SEQUENCE: A — B — Interlude — A — B — Ending

Ending: **Side, Close, Apart, Point;**

From the 1981 Premium Records

There are portions of three of the tracks.

Extended Basics

by Mort Simpson, Prescott, Arizona

Now bow to the partner and the corners too

Join your hands circle to the left

Allemande left in the Alamo style

A right to your own and balance

Swing thru, balance

Left swing thru

Allemande left, right and left grand

One and three lead to the right

Circle to the left one quarter

Bend the line

Right and left thru, star thru

Do sa do, eight chain four

Right and left thru with the outside two

Swing thru with the same old two

Boys will run, couples circulate

Wheel and deal, circle four halfway

Veer to the left, couples trade

Just the boys do a U turn back

Girls trade, left swing thru

Boys cross run to an ocean wave

Swing thru, boys run around the girls

Ferris wheel, centers pass thru, star thru

Pass thru, boys run around the girls

Split circulate one notch

Boys run again, reverse your flutter

Pass thru, wheel and deal

Same four do a right and left thru

Same two flutter wheel, zoom

New centers star thru, pass thru

Boys run around the girls

Center four box circulate two notches

There's the corner, allemande left

Two and four move into the middle and back
Star thru, pass thru

Right and left thru with the outside two

Flutter wheel, reverse your flutter

Sweep a quarter more, pass thru

Wheel and deal

Center four veer to the right, to the right

Wheel and deal, flutter wheel

Pass thru, square thru three quarters

Trade by, do a right and left thru

Star thru, up to the middle and back

Roll away with a half sashay, star thru

Boys, you run around the girls in columns

Single file circulate, boys run again

Step to a wave, swing thru double

Pass to the center

Everybody do a double pass thru

First couple go left, the next go right

Pass thru, partner trade

Right and left thru, lines of four

Go up and back

Center four box the gnat

Everybody star thru, double pass thru

Boys run around the girls

Single file circulate

Same sex trade, single file circulate

Boys run, center four square thru three hands

Do sa do with the outside two

Same person star thru

Pass the ocean, swing thru

Spin your top, while the boys move up

Right and left thru, star thru

Dive thru

In the middle do a right and left thru

Roll away with a half sashay, turn thru

Do an allemande left with your left hand

Right and left grand, promenade

Mainstream

by Bob Mitchell, Stockholm, New Jersey

Do an allemande left with the corner

Come home and do a curlique

Boys run around the girl

Allemande left

Promenade your partner, don't slow down

Head couples wheel around

Move up to the middle and back

Right and left thru

Pass thru, wheel and deal

Centers touch, ping pong circulate

Extend, linear cycle

Right and left thru

Put the girls in the lead

Do a Dixie derby, ferris wheel

Double pass thru

Leads partner trade, square thru

Three quarters round, trade by

Go right and left thru

Pass thru, stick out a hand Left allemande

Promenade your partner, don't slow down
 Side couples wheel around
 Move up to the middle and back
 Pass thru with a wheel and deal
 Double pass thru, peel off to a line
 Up to the middle and come on back
 Touch one quarter, track and trade
 Couples circulate one notch
 Boys run around the girls, swing thru
 Recycle, pass thru, partner trade
 Roll to face her, box the gnat
 Go right and left thru, pass thru
 Wheel and deal, double pass thru
 Track II, swing thru, boys run around the girls
 Bend it, move up to the middle and back
 Cross trail thru, get to the corner
 Left allemande, promenade

Heads do a curlique, walk and dodge
 Do sa do with the outside
 make an ocean wave
 Linear cycle, right and left thru
 Girls lead to a Dixie derby
 Couples circulate once,
 Boys run around the girls
 Spin chain thru, boys circulate once
 Girls trade, girls run around that boy
 Bend it, move it up to the middle and back
 Box the gnat, go right and left thru
 Pass thru with a wheel and deal
 Centers step to a wave, recycle
 Go right and left thru, with a full turn around
 Face the outside two, allemande left

Heads promenade three quarters round
 Sides go right and left thru
 Everybody double pass thru
 Girls only U turn back, track and trade
 Couples circulate, ferris wheel
 Center two star thru, back up
 Others lead to the right
 Square thru three quarters round
 Trade by, stick out a hand
 Left allemande, promenade

Heads square thru four
 To the outside two, right and left thru
 Veer to the left, ferris wheel
 Centers pass thru
 Left allemande with the corner
 Do sa do with the partner
 Bow to the corners all
 Bow to the partner too

Plus One and Two

by Chuck Meyer, Phoenix, Arizona

Join hands circle to the left
 Walk all around the corner

Do a do paso, back to her
 Like an allemande thar
 Remake that thar, quarter,
 half, three quarters
 Put the girls in the middle
 Slip the clutch
 Box the gnat, change hands
 Left allemande, right and left grand
 Promenade

Heads wiggle up to the middle and back
 Right and left thru
 Pass the ocean, explode the wave
 Separate, go around one, make a line
 Eight to the middle and back
 Pass thru, wheel and deal
 Double pass thru, centers in
 Cast them off three quarters round
 Pass thru, girls fold, curlique
 Boys circulate, girls circulate
 All eight circulate, recycle
 Veer to the left, girls hinge
 Diamond circulate, flip your diamond
 Relay the deucey, swing thru
 Girls circulate, boys trade, turn thru
 Left allemande, right and left grand
 Promenade

Sides dance up to the middle and back
 Curly cross, split the outside two
 Around one, make a line
 Eight to the middle and back
 Pass thru, wheel and spread
 Pass thru, tag the line all the way
 Turn in, pass thru, boys cross fold
 Star thru, boys trade, bend your line
 Eight to the middle and back
 Right and left thru, pass the ocean
 Boys circulate, recycle, pass thru
 Trade by, swing thru, girls circulate
 Boys trade, boys run around the girl
 Bend your line, touch one quarter
 Single circulate, single hinge, triple trade
 Single hinge, single circulate,
 Boys run around the girls
 Square thru three quarters, trade by
 Star thru, pass thru, chase right
 Split circulate, walk and dodge
 Tag your line all the way thru, turn in
 Star thru, trade by
 Left allemande, right and left grand
 Promenade

Head couples square thru four hands
 Curlique, follow your neighbor
 Boys cross run, recycle, star thru
 Square thru three quarters
 Bow to your partner, bow to your corner

AMMUNITION

Four ladies chain three quarters 'round
Sides half sashay
Heads right and left thru
Pass thru
Round one into the middle
Right and left thru
Pass thru, California twirl
Left allemande

Heads star thru, right and left thru
Pass thru, right and left thru
Dive thru, pass thru
Right and left thru, dive thru
Pass thru, allemande left
Promenade keep going
Heads wheel around, right and left thru
Pass thru on to next
Left square thru four hands around
Left allemande

Heads half square thru
Half square thru the outside two
U turn back, center four half square thru
Circle four once around, dive thru
Square thru three hands
Left allemande

Sides right and left thru
Heads star thru, pass thru
Star thru, pass thru
Bend the line, star thru
Right and left thru
Face your partner, pass thru
Bend the line
Left allemande

Heads half square thru
Half square thru the outside two
Bend the line, half square thru
Outsides U turn back
Center four half square thru
Separate 'round one into the middle
Right and left thru and rollaway
Pass thru, left allemande

Heads half sashay star thru
Two ladies chain right and left thru
Dive thru, two ladies chain
Pass thru, two ladies chain
Dive thru, two ladies chain
Right and left thru and rollaway
U turn back, left allemande

Heads half sashay, star thru
Split two 'round one and line up four
Go forward up and back like that
Box the gnat, right and left thru
Pass thru, bend the line
Star thru, square thru three quarters
Outsides California twirl
Inside four half sashay
Box the gnat and pull by
Split two go around just one
Down the middle crosstrail thru
Left allemande

Four ladies chain
Four ladies chain three quarters
Heads square thru four hands around
Square thru the outside two
Four hands around
Bend the line
Left allemande

SINGING CALL ADAPTATION

WHO'S YOUR LADY FRIEND

Adapted by Ken Kernen, Phoenix, Arizona

Record: Hi Hat 433

OPENER, MIDDLE BREAK, CLOSER

You walk around your corner, see saw
'round your own

Go back and swing your corner 'round
and 'round

You join your hands and circle to the left
go 'round the ring

Left allemande like an allemande thar
go right and left and star

The men back up go down the line,

The girls you hang right on

You slip the clutch, left allemande
come back and promenade

She wasn't the girl I saw you with last Monday

So who, who, who's your lady friend?

FIGURE:

Head (side) two ladies want to chain
go straight across that ring

Same couples lead to the right and circle left

You dive thru and pass thru and then
split those two

Go around one, into the middle
make a right hand star

Go to the corner, allemande, do sa do
your own

Go back and swing the corner, promenade

She wasn't the girl I saw you with last

Tuesday (Weds., Thurs., etc.)

So who, who, who's your lady friend?

TAG: Bow to your partner, that's it, that's all!

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Closer.

Prairie Recordings

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NEW

PR 1035 "It Takes All Day Just to Get Over Night" by Johnnie

JUST RELEASED

PR 1034 "Lovers Live Longer" by Al

PR 1033 "Lovin' Up A Storm" by Renny

OTHER NEW RELEASES

PR 1032 "Do You Wanna Go To Heaven" by Al

PR 1031 "That's What I Get For Lovin' You" by Johnnie

PR 1030 "Columbus Stockade Blues" by Al

PR 1029 "Hello, Good Morning, Happy Day" by Chuck

RECENT RELEASES

PR 1028 "Are You On The Road To Lovin' Me Again" by Johnnie

PR 1027 "Sugar Daddy" by Al

PR 1026 "They Don't Make 'Em Like My Daddy Anymore" by Renny

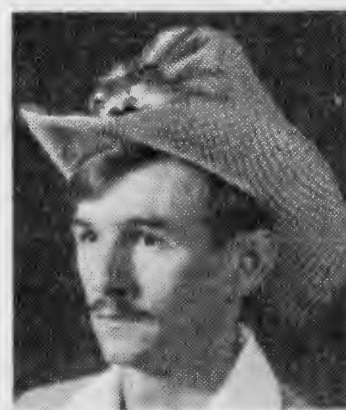
PR 1025 "Chain Gang Of Love" by Chuck



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MR 3 "Dig A Little Deeper in the Well"
by Mark

MR 4 "The Door is Always Open" by Tom

MR 1 "Before the Next Teardrop Falls"
by Eddie

MR 2 "Smokey Mountain Rain" by Mark



Prairie-Mountain Recordings

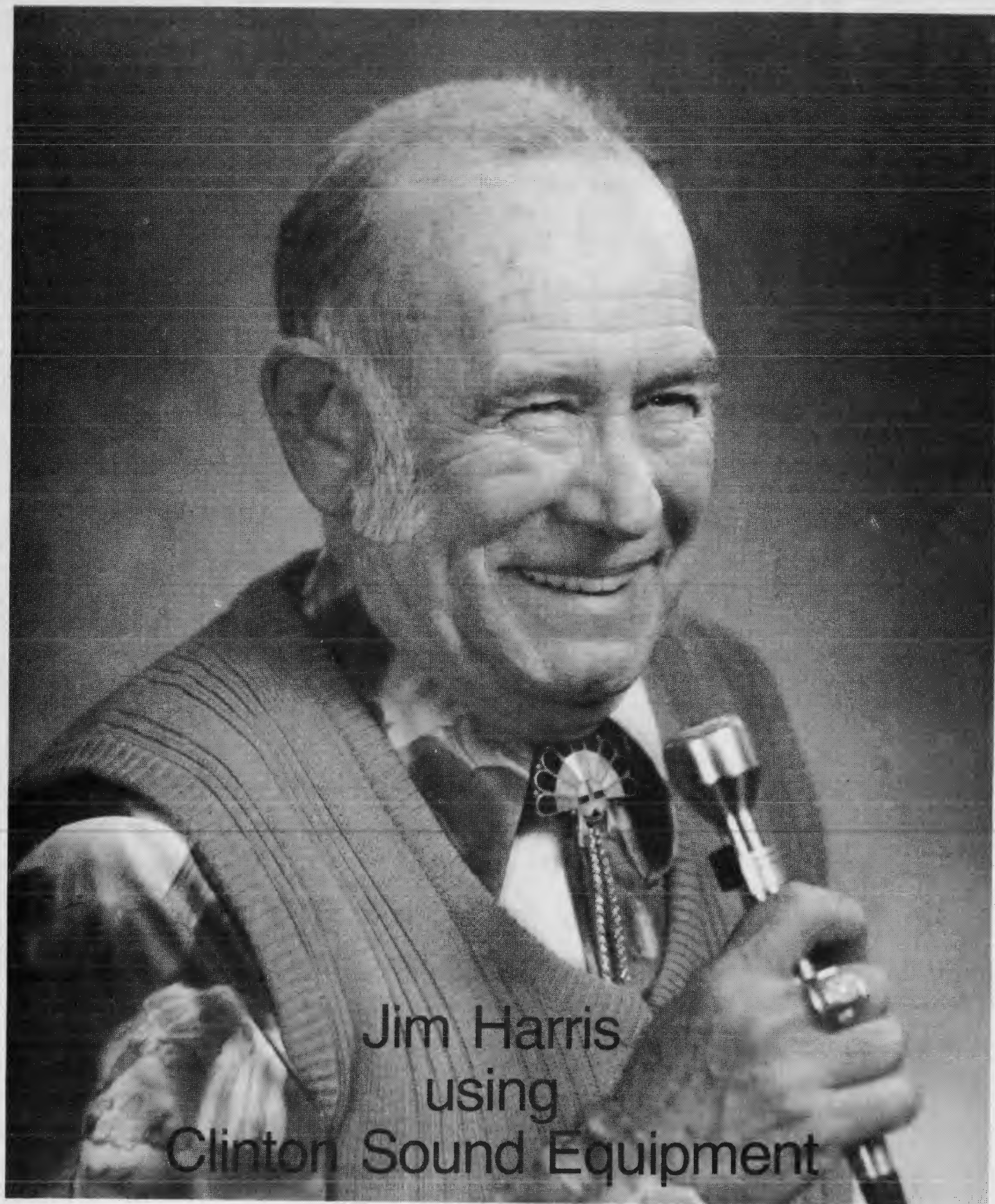
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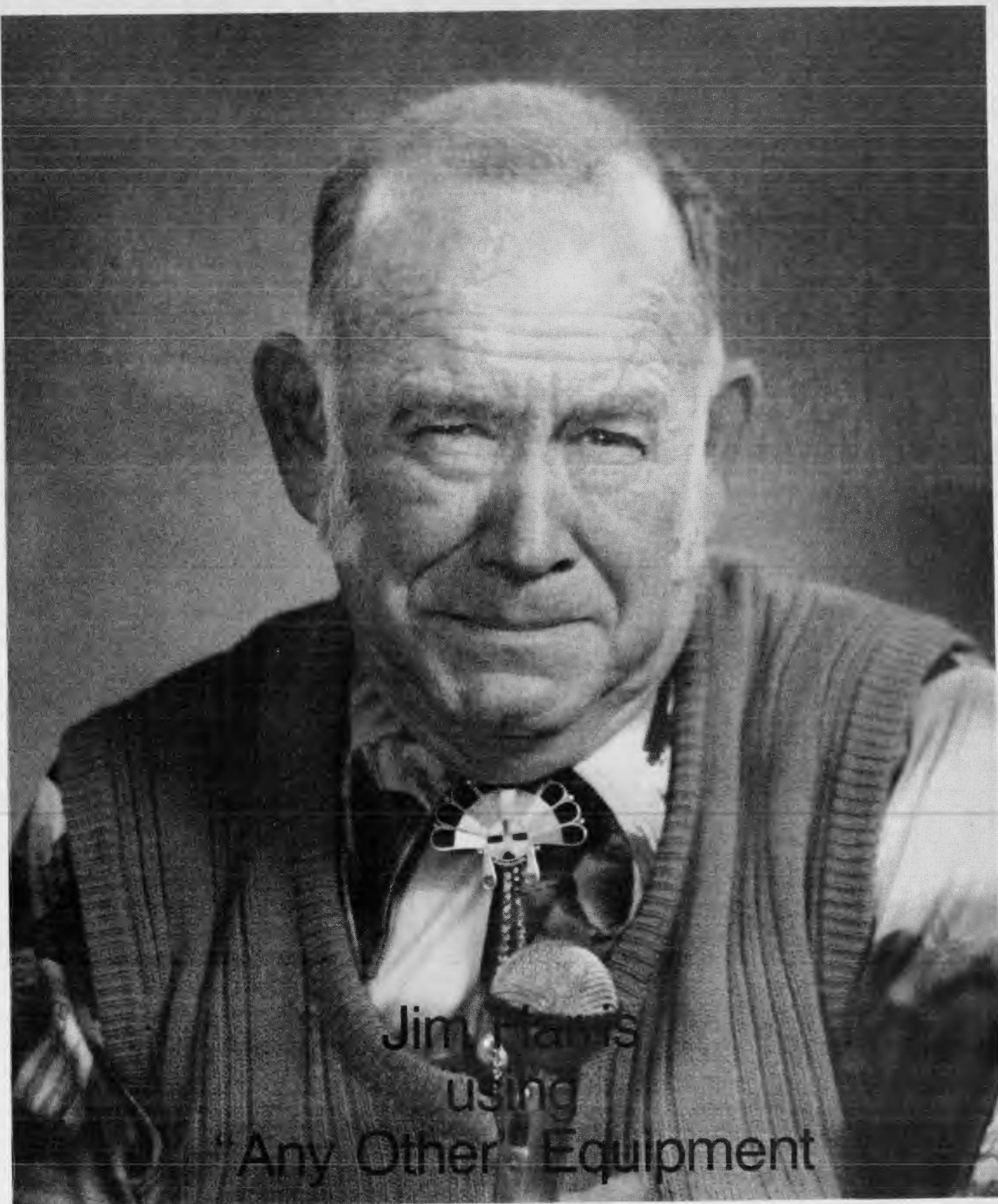
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CALLER of the MONTH



Joel Kadish, San Jose, California

AS A CALLER for more than 25 years, Joel Kadish started his square dancing while still in grammar school in Colorado Springs, Colorado. His early recollections include dancing to the calling of the late Dr. Lloyd "Pappy" Shaw and Texan, Raymond Smith. He started his calling under the direction of Colorado Springs caller, Norm Chichester. In the mid 1950's, he served a stint in the Air Force and after his discharge, went to work for the Sperry Corporation in Salt Lake City, all this time keeping up with his calling whenever he had the opportunity.

In 1962, Joel moved to California and in 1965, met his wife, Susy, at a square dance jubilee in Santa Clara Valley. They were married two years later and on Christmas day, 1972, their son, Donald, was born.

Always deeply involved in square dancing, Joel is past president of the Howlers Callers Association and of the Square Dance Callers Association of Northern California, as well as serving in a number of offices in this group and in the Santa Clara Valley Callers Association. Joel is also an accredited member of Callerlab and recently received his "Quarter Century

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Club" award for having called for more than 25 years. He has recorded on Hi Hat records and has been involved in a number of caller training seminars. Joel travels throughout California as well as out of state for calling engagements. He also has two regular home clubs, the Farmers and Farmerettes in Newark and the Silver Dollars in Mountain View. On top of all this, Joel holds down an eight-hour-a-day job with the Cushman Electronics firm as a production supervisor.

(LETTERS, continued from page 3)

basics. Goes like this: Man extends first two fingers of right hand; lady's hand gently rotates around those fingers as partners change places. Easy as pie.

Bill Toyer
Redwood City, California

Dear Editor:

I am doing my bit. I will have taught 150 squares of kids, three weeks in PE at different schools, this winter. Free, that is.

Dave Dean
Brush Prairie, Washington

Dear Editor:

I was glad to see that callers who are not as well known as the prior groups have been given a chance to do the calls on the Documentaries in Sound this year. Also we were pleased to see the inclusion of Contra figures. Keep it up.

Harry Bortz
Roswell, Georgia

Dear Editor:

Thank you for supplying a truly top quality magazine for dancers and callers alike. I find it a great source of information as a caller and enjoy your articles. I feel you are making a

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good contribution to the square dance movement.

Phil Hansen

Red Deer, Alberta, Canada

Thanks for the kind words. Letters like yours help convince us we are on the right track. — Editor

Dear Editor:

What a marvelous travel aid your August Directory proved to be. We just returned from a South Pacific cruise which was made even more wonderful as we were able to

spend part of our limited time in port square dancing in Sydney, Australia, Auckland, New Zealand, and Honolulu, Hawaii. Our thanks to the wonderful people for their hospitality and to you for providing us with the Directory of names to contact. It's an "open sesame" to a world of friends.

Helen Moore

Laguna Hills, California

Dear Editor:

Enclosed is my check for four one-year subscriptions and nine of the Premium Records.

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- 4B-6034 Faded Love — Bill
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Myself A Letter — Bill V.
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- 4B-6029 Alone With You — Bob

- 4B-6028 Kaw-Liga — Bill
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the only way we could keep going.

D. Hoby Herron
Payson, Arizona

Dear Editor:

I am enclosing a newspaper article which recently appeared in one of our local newspapers. I think it is a well-written article by a young lady who is a non-square dancer.

Al Broadway

Charlotte, North Carolina

The article in question was an outstanding news story highlighted by such catchy

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phrases as "Jugs, barns and squeaky fiddles have gone the way of the nickel cigar, but square dancing lives on." Not all areas are as fortunate to get this sort of coverage but undoubtedly those that do should get good results in the form of new dancer interest.

— Editor

Dear Editor:

I have Sets in Order (SQUARE DANCING) from 1949 thru 1962, most of them full year issue; records, both 10 and 12 inch, a number of Pappy's albums and possibly a

hundred new single records, both old American rounds and nationality folk dances. I'd like to peddle by the dozen. If interested parties will stop by or write, we'll bargain.

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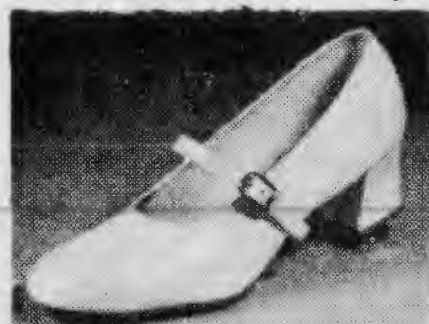
Dear Editor:

Thought you might like to see this poem one of our dancers, Rosemae Marsh, wrote: Some folks like to dance the waltz
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Kathy Helt
Cincinnati, Ohio

Dear Editor:

We were tempted to complain about previous Premium Records skipping in several places when I first played them. However I discovered that by standing them on edge in a mild solution of warm water and soap suds and brushing the grooves gently with a soft tooth brush as I rotated them slowly, all the fine cuttings from manufacturing them were washed away. Now they play beautifully and we are 100% satisfied with every record. We also find SQUARE DANCING magazine an



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This special service provided by SQUARE DANCING magazine is available to callers for a low price. It gives the caller an opportunity to tell the square dancing public how he can be contacted.

invaluable tool for us in our capacity as secretary couple of the Central Alberta Square and Round Dance Association and editors of our Central Association magazine, "The Cloverleaf."

Lem and Erna McCafferty
Didsbury, Alberta, Canada

Much thanks for the suggestions on cleaning the LP records. We'll pass them along to others. — Editor

Dear Editor:

Regards from our group here in Tyresa. Your records, "Fundamentals of Square Dancing" with Bob Ruff, are just super. We want more of that.

Tyresa Square Dancers, Sweden

Dear Editor:

When will you have a premium record that will interest round dance instructors?

Lou Lucius

North Canton, Ohio

One of the reasons that we can produce quality LP recordings and provide them at a minimal service cost to subscribers is that both the calling and the record hoedown accompaniment music is provided to us without charge and because the hoedowns are in the public domain, no royalties need to be paid. If we were to use pop round dances or singing calls which are covered by current copyrights, we would have to pay an additional fee for each tune on each record pressed. In addition to go into a studio to record round dance music that would be of the quality we are all accustomed to in today's round dance recordings would be extremely expensive. (Studio charges in the Los Angeles area are upwards of \$125 an hour. Add to that the cost of an arranger and the fee to musicians and you get a quick idea of why square and round dance recordings cost so much today.) We would

EL DORADO



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 - ED 202 Country Cabinitis**
by Don Poling, Medford, OR
 - ED 302 I Can See Forever Loving You**
by Ron Welsh, Denair, CA
 - ED 201 Subdivision Blues**
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 - ED 301 A Good Gal Is Hard To Find**
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 - ED 101 Tell Me What It's Like**
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enjoy extending the interest of the premium records but for the moment, we feel exceptionally fortunate and grateful both to the callers who donate their calls and to the record companies who are kind enough to let us use their hoedown tunes. — Editor.

(**ADVANCED**, continued from page 22)

the past several years have all included well-organized Advanced and Challenge programs. In the larger metropolitan areas monthly (and even weekly) open Advanced dances are being offered. And perhaps the most common opportunity for Advanced dancing outside of one's own group is the weekend package sponsored by some group or caller, in which three to five dances are offered as a package over a two to three-day weekend period. These range all the way from dancing only package to dancing plus lodging plus meals. Typically, these sessions offer dancing at specified levels plus workshops at higher levels. They may attract anywhere from 10 to 40 squares. They may feature a single caller (usually from out of the area) or multiple callers and multiple halls. They, of course, draw from a larger area than the weekly dance and provide an excellent opportunity to meet and interact with others in a casual, friendly and interesting atmosphere.

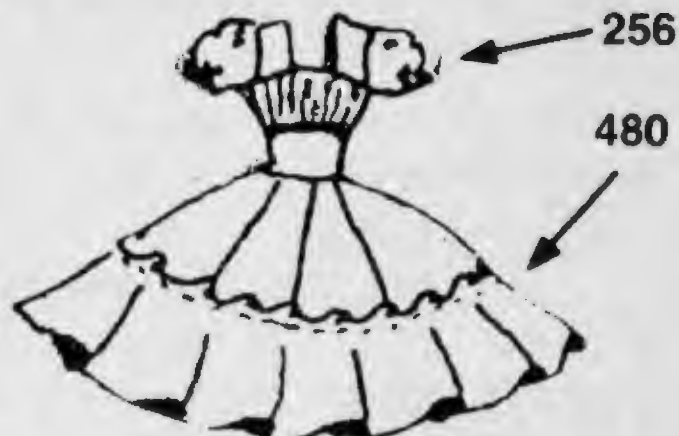
The best source of information on specifically where to dance or learn to dance is probably your local square dance publication(s). For tapes, both national square dance magazines include advertisements offering teaching tapes. There is a magazine called the Zip Coder published by MACA, Box 1725, Wheaton, Md. 20902, that has a rather extensive list of advanced clubs and groups across the nation.

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SINGING CALLS

IF IT AIN'T LOVE — Chaparral 407

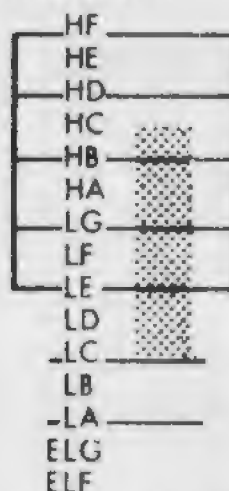
Key: C Tempo: 128 Range: HC
Caller: Beryl Main LC

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down the middle square thru four hands — right and left thru — veer left — ferris wheel — square thru three quarters — swing corner — promenade.

Comment: Another good release by Chaparral with a fine instrumental and relaxed tempo. The choreography is not outstanding but adequate. Beryl does a nice job but the overall rating of this release to this reviewer is not Beryl's best but still good. Rating: ☆☆☆☆

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

YOU'RE NEVER GOIN' TO TAMPA WITH ME —

Red Boot Star 1256

Key: B Flat Tempo: 130 Range: HD

Caller: Elmer Sheffield LC

Synopsis: Complete call printed in Workshop.

Comment: A release that dancers enjoyed dancing. The inclusion of load the boat figure was challenging for their pleasure. The music has a different rhythmic feeling but was easily danced. The orchestration sounds instrumentally large. A good release. Rating: ☆☆☆☆

TIME TO TALK IT OVER — Thunderbird 211

Key: C Tempo: 130 Range: HC

Caller: Tommy Russell LG

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — swing — promenade (Figure) One and three square thru four hands — do sa do corner — swing thru two by two — boys run right — tag the line — face to right — wheel and deal — curlique — scoot back — swing corner — promenade.

Comment: A nice job of calling by Tommy with adequate instrumental. The choreography has enough variety offering wheel and deal, tag the line and scoot back. The only concern this reviewer has is whether or not the music becomes monotonous which would be an individual opinion. Rating: ☆☆☆

LADY IN THE BLUE MERCEDES —

Hi-Hat 5022

Key: B Flat Tempo: 128 Range: HB Flat

Caller: Tom Perry LB Flat

Synopsis: Complete call printed in Workshop.

Comment: A nice smooth dance with good calling and adequate musical accompaniment. The offering of Mainstream, Plus I and Plus II movements give callers and dancers alike a wide variety of choice for use. Dancers

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enjoyed this release and the close harmony was well received. One of the better releases this month.

Rating: ☆☆☆☆

DELTA QUEEN — Roadrunner 502
Key: E Tempo: 130 Range: HC Sharp
Caller: Randy Dougherty LB

Synopsis: Complete call printed in Workshop.
Comment: A nice job of calling by Randy. A good instrumental with a nicely timed, easy dance figure that can be danced at all levels. The melody line should not be difficult for callers to use. The steady and pronounced rhythm beat offered on Roadrunner records is

very good.

Rating: ☆☆☆☆

MERRY CHRISTMAS or SQUARE DANCERS POLKA — Four Squares 794

Key: C Tempo: 132 Range: HC
Caller: Earl Rich LB

Synopsis: (Break) Allemande left — grand sashay — partner do sa do — promenade (Figure) Heads pass thru — partner trade — reverse the flutter full around — sweep one quarter — pass thru — right and left thru — slide thru — square thru four hands — trade by — swing corner — promenade.

Comment: A record that has a good feeling for



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Christmas but was received too late for review prior to the holidays. Regrets are extended. However this record can be used all year. It has a moving tempo with adequate polka figure feeling. The grand sashay will be welcomed in the choreography and some callers may have to re-teach in order for folks' execution.
Rating: ☆☆☆☆

HELLO MARY LOU — Roadrunner 302

Key: G & A Tempo: 128 Range: HC Sharp
Caller: Jerry Story **LB**

Synopsis: (Break) Circle left — allemande left — turn partner right — left allemande — weave

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ring — do sa do — promenade (End) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — swing thru two by two — boys run right — wheel and deal — right and left thru — make right hand star half — girls turn back — swing corner — promenade.

Comment: A good tune that was due for revival. Well played instrumentally. Figure is well established and timing is adequate from dancers' standpoint. Jerry seems to harmonize with tune instead of using the melody.

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Show Me To The Door —

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Callers will want to adjust accordingly.

Rating: ☆☆☆☆

FEVER — Kalox 1253

Key: C Sharp Minor

Tempo: 130

Caller: Bailey Campbell

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right — allemande left — swing own — promenade (Figure) Heads square thru four hands — corner do sa do — hinge a quarter — scoot back — boys run right — star thru — dive in — square thru three quarters — swing corner —

**Range: HC Sharp
G Sharp**

promenade.

Comment: A tune that is unusual in square dance circles. It was a Peggy Lee release a few years ago. Bailey does a nice job and music is adequate. Only the users can determine this release's popularity. Rating: ☆☆☆☆

WABASH CANNON BALL — Longhorn 1032

Key: F

Tempo: 130

Range: HC

Caller: Harold Bausch

LB Flat

Synopsis: (Intro) Sides face grand square — four ladies promenade — swing at home — (Alternate break) Heads in grand parade — (Figure) One and three lead right circle —

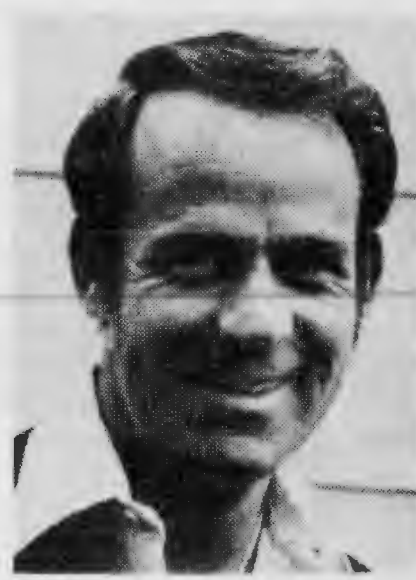


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make a line of four — right and left thru — pass the ocean — swing thru — scoot back — ocean wave — recycle — pass thru — swing new girl — promenade her.

Comment: One of many, many releases of this tune which means many callers will undoubtedly have a previous release. The choreography is Mainstream level and music is average. The use of a seemingly celesta instrument was well received. For callers or dancers who have not had a record of this tune, this one would be good to have.

Rating: ☆☆☆

Key: F

Tempo: 130

Range: HA

Caller: Lee Kopman

LC

Synopsis: (Break) Circle left — walk around corner — see saw own — men star by right — corner left allemande — right and left grand — meet and promenade (Figure) Heads square thru four hands — curlique with own — scoot back — boys run right — star thru — veer to left — ferris wheel — in middle pass thru — box the gnat — grand right and left — promenade.

Comment: A good old tune and established melody line that is familiar. A fine musical recording with an adequate figure that dancers

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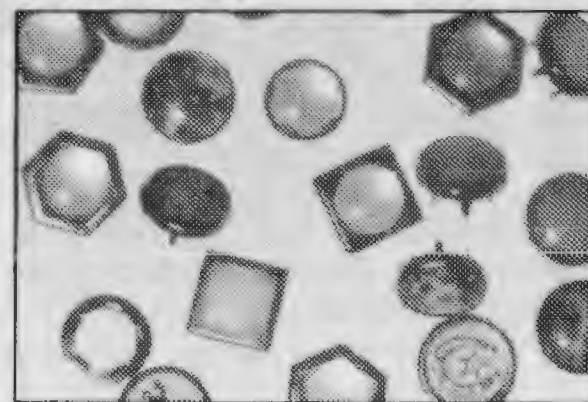
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Comment: A fine piece of music on this release. Callers will have to listen to minor key to see if it poses a problem. The tempo may need to be adjusted according to dance capabilities as it is slightly faster than normal. The figure is standard and good calling by Jerry.

Rating: ☆☆☆☆

GOOD HEARTED WOMAN — Red Boot 260
Key: E Flat, F & G **Tempo:** 132 **Range:** HE
Caller: Wayne McDonald **LC**
Synopsis: (Opener & end) Circle — walk around corner — see saw own — men star right — left allemande — home do sa do — left allemande

— swing — promenade (Break) Four ladies chain — rollaway half sashay — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — scoot back — boys run right — right and left thru — Dixie style to ocean wave — balance up and back — boys cross fold — swing that girl — promenade.

Comment: A tune that should be well known by most since it has been around awhile. The music is very adequate and dance movements provided dancers enjoyment as it

PRAIRIE RECORDINGS



Staff Caller Profile (third in a series)

Our Hats Off This Month To ...



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Chuck was born and raised on an Iowa farm near North English being introduced to square dancing at 7 with family and neighbors in their homes and barns. It was not until after World War II settling in Virginia that Chuck was introduced to modern square dancing in 1953 and friends urged him to try calling. That was the start to rapidly establishing himself to the point today where he calls-teaches full time, traveling 60,000 miles per year with his wife Bea. Chuck calls for the Louisa Ramblers, Virginia Stars, Orange Promenaders, Lake of the Woods, Happy Wanderers, Appomattox and Nottawa Swingers in Virginia. Chuck has been featured at the WASCA (Washington) Festival, Hagerstown, MD., Winchester, Richmond, Charlottesville, Front Royal and Yorktown Festivals, also the Toronto, Boston, Syracuse and Cow Counties, California festivals. Chuck is an accredited member of Callerlab and served two terms as President of Central VA. Callers Association.

Chuck and Bea will be at Andy's Trout Farm in June working their way to the Seattle Nationals calling for the Royal Gorge Promenaders in Colorado, at Ray's Grangers Hall in Lolo, MT. along with the Prairie staff at a 2 day Trails-In and other dates. Along with his busy schedule at home, he maintains a national schedule and is available for festivals and workshops. Our hats off this month to Chuck Donahue!



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moved them right along. The release does not seem to be one of Red Boot's best efforts but will be determined by use. Key changes should be heard by callers to determine their ability to handle. Rating: ☆☆☆

I FEEL BETTER ALL OVER— JoPat 206

Key: F & G Tempo: 132 Range: HB
Caller: Joe Porritt LC

Synopsis: (Break) Circle left — walk around corner — turn partner left — four ladies promenade — home turn thru full turn — corner allemande left — come back promenade — (Figure) Heads pass the ocean — ping pong

circulate — extend the tag — linear cycle around — pass thru — bend the line — star thru — do sa do — swing thru go two by two — boys trade — turn thru — left allemande — promenade.

Comment: A revival of an old tune which was due for a re-issue. Good music and a figure that should satisfy the desires of most dancers with use of quarterly selections. The figure keeps the dancer on his toes. Callers must be aware of key change on last chorus.

Rating: ☆☆☆

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Key: F **Tempo: 120** **Range: HF**
Caller: Renny Mann **LC**

Synopsis: (Break) Sides face grand square — allemande corner — turn thru — left allemande — promenade (Figure) Heads pass thru — cloverleaf — double pass thru — track II — recycle thru — star thru — pass thru — wheel and deal — zoom — new centers square thru three quarters — swing corner — promenade (Alternate figure) Heads square thru four hands — meet corner — star thru — pass thru — bend the line — load the boat — right and left thru — dive thru — square thru three quarters — swing corner — promenade.

Comment: This reviewer could only time this release at 120 beats per minute, which in normal square dance circles seems slow. A novel and unusual introduction and beat. Nice calling by Renny. The different use of figures like track II and load the boat is offered. A quite different release that dancers had mixed emotions about.
Rating: ☆☆☆

DO YOU WANNA GO TO HEAVEN —
Red Boot 261

Key: D **Tempo: 128** **Range: HC**
Caller: Don Williamson **LA**

Synopsis: (Intro & End) Circle left — allemande

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Comment: A novel introduction that was well received. Has good background voices. A seemingly religious tune that has a nice mel-

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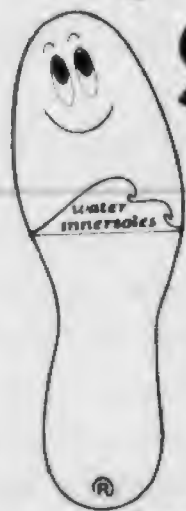
ody line and most callers can handle. Don seemed to have to rush words in last chorus. The success of this type of record will have to be determined by users. Rating: ☆☆☆

CHINATOWN — Kalox 1251

Key: A Tempo: 135 Range: HC Sharp
Caller: Bill Peters LB

Synopsis: (Break) Four ladies chain — join hands circle — allemande left Alamo style — balance there — swing thru — boys run right — partner trade and roll — right and left grand — promenade (Figure) Heads square thru four hands — corner do sa do — touch one

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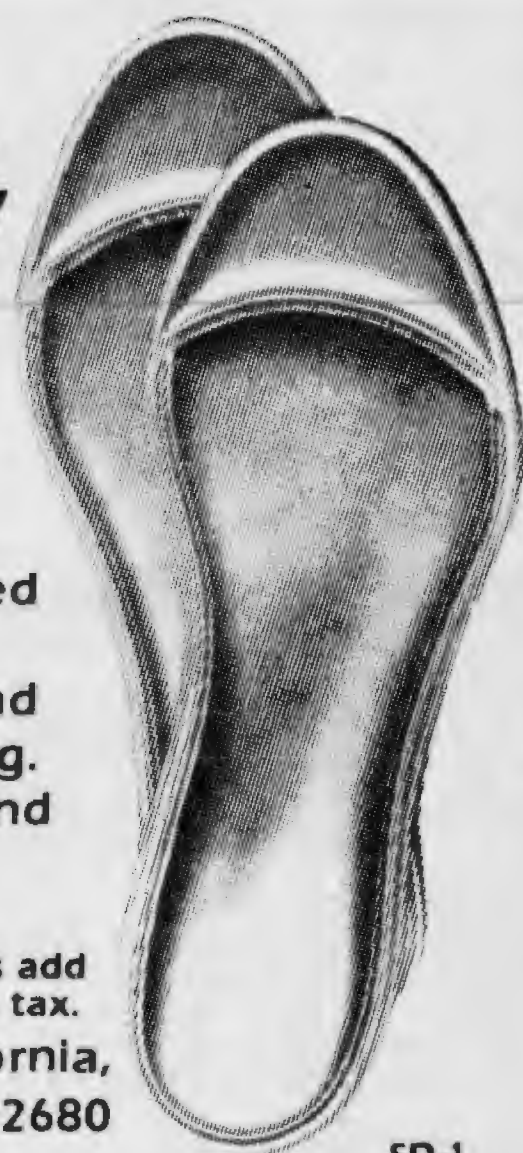
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quarter — walk and dodge — partner trade — pass the ocean — recycle — dive thru — square thru three hands — swing corner — promenade.

Comment: Another tune that is well known by all which assists the success of a release. The speed of this recording may need reduction for some dancers. The figure is very adequate. The music is Kalox all the way with a lively rendition of this old standard.

Rating: ☆☆☆☆

HOEDOWNS

JULY — Kalox 1252

Key: E

Tempo: 132

Music: Kalox Rhythm Boys — Piano, Guitar, Vibes

AUGUST — Flip side to July

Key: E

Tempo: 132

Music: Kalox Rhythm Boys — Piano, Guitar, Vibes

Comment: Two hoedowns that will probably find their way in to the caller's case. They are both well played instrumentally with good rhythm patterns. The choice of the two rests with the user but this reviewer leans toward the July side.

Rating: ☆☆☆☆

FLIP HOEDOWN

TRUCKIN' AROUND — Thunderbird 521

Key: E

Tempo: 130

Caller: Art Springer

Comment: A very good instrumental with good calling by Art. Many dancers will enjoy this workshop type of record where the experimental moves of couple up and linear cycle are featured. Callers should enjoy the instrumental side as well. Once again, a good hoedown and good calling. The decision rests with demand by dancers for one side or callers for one side.

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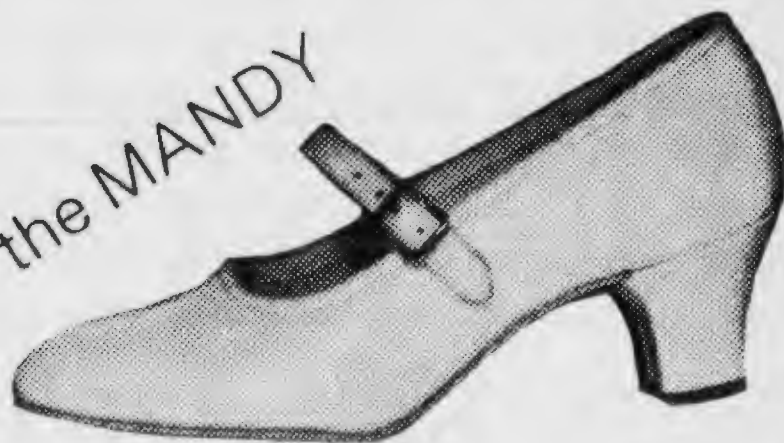
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Lee Swain



Harper Smith

(**TRAINING**, continued from page 32)

fishtail let alone how to teach it, so time is devoted to provide this information and to give the participants tools they will need in order to become effective teachers.

Occasionally a square dance caller will sign up for the course and special attention is given to offering suggestions for simple rounds suitable for those just learning to square dance.

The only prerequisite for those wishing to attend one of these seminars is a genuine interest in teaching rounds. Essentially, the

course is not designed for dancers who have no desire to teach but occasionally, a person may find himself on the *border line*, not knowing whether he would like to teach or not. This person is encouraged to attend with the idea that if he shows promise, he will be provided with direction, while if it appears he is not properly equipped, he may have this fact pointed out to him.

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- 2128 — Up Jumped The Devil Key A
Flip Trailride Key A (Hoedowns)
- 2127 — I'm In Love With The Wrong Man
Caller: Andy Petrere, Flip Inst.
- 2126 — Short Road To Love
Caller: Nate Bliss, Flip Inst.

DANCE RANCH RELEASES

- 660 — Oh Lonesome Me
Caller: Ron Schneider, Flip Inst.
- 659 — When You're Ugly
Callers: John Chavis & Dean Salvason, Flip Inst.
- 658 — Fifty Seven Chevrolet
Caller: Speedy Spivacke, Flip Inst.
- 657 — Don't Wipe The Tears You Cry For Him
Caller: Frank Lane

BOGAN RELEASES

- 1329 — Cheating Song
Caller: Bob Barnes, Flip Inst.

- 1328 — Further and Further Apart
Caller: Tommy White, Flip Inst.
- 1327 — I Love You Better Than I Did Then
Caller: Tim Ploch, Flip Inst.

LORE RELEASES

- 1193 — Truck Driving Man
Caller: Dean Rogers, Flip Inst.
- 1192 — Dim The Lights And Pour The Wine
Caller: Bob Graham, Flip Inst.
- 1191 — California Blues
Caller: Johnny Creel, Flip Inst.

ROCKIN A RELEASES

- 1373 — Ballad of Cat Ballou
Caller: David Cox, Flip Inst.
- 1372 — Mental Journey
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- 2376 — Robert E. Lee
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- 113 — Don't You Believe
Caller: Bill Knecht, Flip Inst.

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OUR COMMUNICATIONS SYSTEM

A most important feature of SQUARE DANCING magazine each month is this Letters-to-the-Editor segment which expresses the views and concerns of square dancers around the world. We're not always able to reprint all the letters or often run complete letters; however, we do try to come up with a cross section of viewpoints which may prove to be not only interesting but help-

ful to others. While we try to personally acknowledge most correspondence requiring answers, this is not always possible.

IN MEMORIAM

Noreen Wilson, long-time supporter of square and round dancing in Canada and wherever she and her husband, Scotty, traveled, passed away in early December. For 13 years Noreen broadcast a radio program, "Square Dance Note Book," which aired on various Saskatchewan stations. She will be missed by all who knew her.

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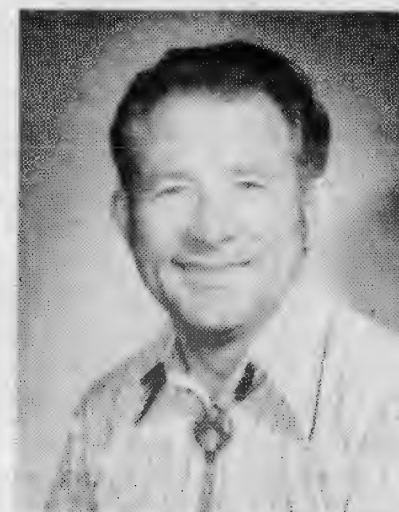
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SQUARE DANCE DATE BOOK



Mar. 1 — Western Whirlers Winter Whirl,
Student Union, Kent State University, OH
— 3340 Hudson Dr., Cuyahoga Falls, OH
44221

Mar. 6-7 — 8th Annual Spring Fling, Norfolk
City Arena, Norfolk, VA — 4921 Olive
Grove Ln., Virginia Beach, VA 23455

Mar. 6-7 — 8th Annual Hoover Dam Festival,
Boulder City, NV — 881 Joy Ln., Boulder
City 89005 (702) 293-4918

Mar. 6-7 — Winter German R/D Festival,
Memphis, TN — 3950 Lakemont Dr.,
Memphis 38128

Mar. 6-8 — 31st Annual Yuma S/D Festival,
Yuma, AZ

Mar. 7 — 4th Annual Pot O'Gold Special,
YWCA, Texarkana, TX

Mar. 7 — State Conclave, Bryan, TX

Mar. 13-15 — 15th Annual S/R/D Fiesta,
Kern County Fairgrounds, Bakersfield, CA

Mar. 14 — Louisiana S/D Convention, Civic
Center, Centroplex, Baton Rouge, LA

Mar. 15 — 14th Connecticut Festival,
Wethersfield, CT — Box 437, Warehouse
Point, CT 06088

Mar. 19-21 — WASCA's 22nd Annual Spring
Dance Festival, New Sheraton Washing-
ton, Washington, D.C. — 4613 Westridge
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Mar. 20-21 — 26th Annual Sweetheart Festi-
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- ME-109 Don Juan — Danny
- ME-110 We Believe In Happy Endings — Bob
- ME-112 That's Alright — Bill
- ME-113 Listen To A Country Song — Aaron



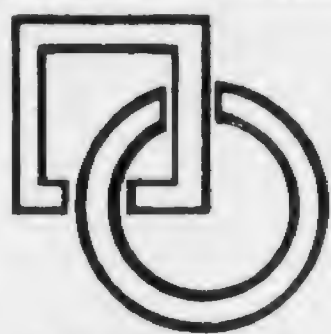
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 8548
 Mar. 20-21 — 12th Annual Maple Sugar Fes-
 tival, Burlington High School, Burlington,
 VT — 128 Killone Dr., Burlington 05401
 Mar. 20-22 — Rhythm Records Spring Fling,
 Waco, TX — 189 April Point North,
 Montgomery Co., TX 77356
 Mar. 20-22 — Florida Spring R/D Festival,
 Lake Mirror Aud., Lakeland, FL — 233

Venice East Blvd., Venice, FL 33595
 Mar. 21 — 13th Annual Ruy Camp Dance,
 World Congress Center, Atlanta, GA —
 949-1593
 Mar. 21 — 15th Annual ORA Spring Swing,
 Bell Auditorium, Augusta, GA — 422
 Kemp Dr., Augusta 30909 (404) 736-2440
 Mar. 27 — Cienega Valley Squares 9th Anni-
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Mar. 27-28 — 19th Iowa State S/R/D Convention, Five Seasons Center, Cedar Rapids, IA — 3642 Clark Rd. S.E., Cedar Rapids 52403

Mar. 27-28 — 13th Annual Shasta-Cascade Jamboree, Redding Civic Center, Red-

ding, CA — (916) 365-5030

Mar. 27-28 — 2nd Annual Friendship Festival, Johnson, KS — (316) 492-2148

Mar. 28 — 13th Annual Grand Promenades S/R/D Festival, John Wayland School, Bridgewater, VA — (703) 833-5505

Mar. 28 — 19th Annual Spring Spree, Peterborough, Ontario, Canada — 1249 Royal Dr., Peterborough K9H 6R6

Mar. 31 — Double Star 34th Anniversary, Dallas, TX — 2753 El Tivoli Dr., Dallas 75211

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 City, KS — Box 5, Wright, KS 67882
 Apr. 3-5 — Spring Spectacular, Solvang, CA
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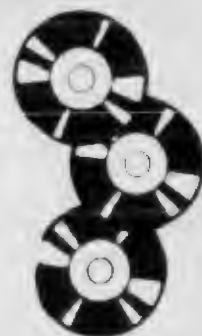
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Apr. 10-11 — Annual Spring Frolic, Fort Frances, Ontario, Canada

Apr. 10-11 — Silver City Roundup, Silver City, NM (505) 388-1465

Apr. 10-11 — 6th Annual Spring Fling Festival, Shady Spring High School, Shady Spring, WV — Box 83, Beaver, WV 25813

Apr. 10-12 — 2nd Annual Pear Blossom S/D Festival, Lake County Fairgrounds,

Lakeport, CA — 2011 East Highway 20, Upper Lake, CA (707) 275-2092

Apr. 10-12 — Spring Fling, La Crosse, WI

Apr. 11 — 6th Annual Azalea Festival, YMCA, Wilmington, NC — 109 S. Cardinal Dr., Wilmington 28406 (919) 791-4406

Apr. 11 — 31st Annual Omaha S/R/D Festival, Sokol, Hall, Omaha, NE

Apr. 13-15 — 8th Annual Callerlab — Radison Muehlebach Hotel, Kansas City, MO

Apr. 24-25 — 23rd New England S/R/D Convention, Worcester, MA — PO Box 417,



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Apr. 24-25 — 10th Annual Desert Twirlers
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Apr. 24-25 — Riptides 12th Annual Azalea

Festival, Scope, Norfolk, VA — 535
Draper Dr., Norfolk 23505
Apr. 24-26 — Sonora Spring Fling, Sonora
Fairgrounds, CA
Apr. 24-26 — California State S/D Conven-
tion, Fresno Convention Center, Fresno,
CA — 1108 Villa Ave., Clovis, CA 93612
Apr. 26 — Spring Jamboree, Midlothian
Squares, 145th & Kostner, Midlothia, IL
Apr. 30 — Wheelers 969 Anniversary
Dance, Columbus, OH — 1227 Frisbee
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**For additional information, contact Bill Peters,
5046 Amondo Drive, San Jose, CA 95129.**

VACATION INSTITUTE UPDATE

Here are some additional weekend square dance vacations to add to the list which appeared in last month's magazine. Check the locations and dates to see what might appeal to you.

CALIFORNIA — Prompter Square Dance Camp-In, Sept. 4-6, Rocks-Murieta — PO Box 310, Coyote, CA 95013.

CANADA — Canadian Winter Weekend, Mar. 6-8, Orilla — (416) 682-3427.

Spring Spree Weekend, Apr. 3-5, Niagara Falls, Ontario, Plus 1 to Advanced — (313) 288-5446.

NEW YORK — Holiday for Spring, Apr. 24-26, Best Western Inn, Niagara Falls — 140 Reppien Pl., Orchard Park 14127.

PENNSYLVANIA — Weekend in the Poconos, Mar. 27-29, For singles — Bachelors 'n' Bachelorettes, PO Box 742, Bethlehem, 18016.

VIRGINIA — Ingleside Festival, May 22-24, Ingleside Resort, Staunton — PO Box 224, Goshen 24439.

SOUND OFF FOR QUALITY DANCING

A major thrust of Callerlab in the next few years will be in the area of education — training for new callers, continuing education for experienced callers, better teaching methods, etc. The theme of the 1981 Convention is *Quality Dancing*. Callerlab's goal is, in fact, quality dancing for, what we hope will be, an increasing square dance public. It is a goal in which dancers obviously have an interest and an investment. The attainment of this goal will require caller/dancer participation.

Some dancers seem to feel that Callerlab is not interested in hearing from them. That definitely is a mistaken assumption. Dancers' opinions, preferences and suggestions are welcome and important in working toward that mutually beneficial and rewarding goal of *Quality Dancing*. Dancers should make Callerlab members in their areas aware of



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CORRECTION

Inadvertently omitted by us from *Prairie Recordings*, February, half page ad were Johnnie Scott's address and phone number. They are:

JOHNNIE SCOTT

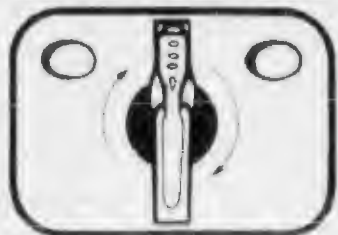
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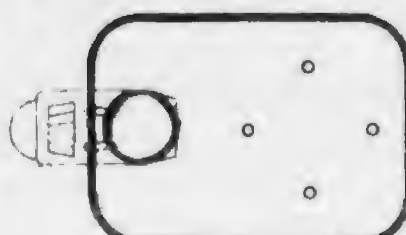
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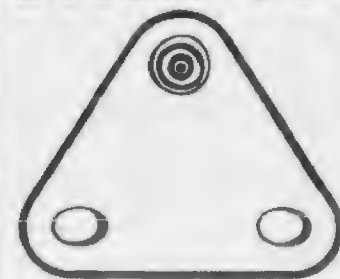
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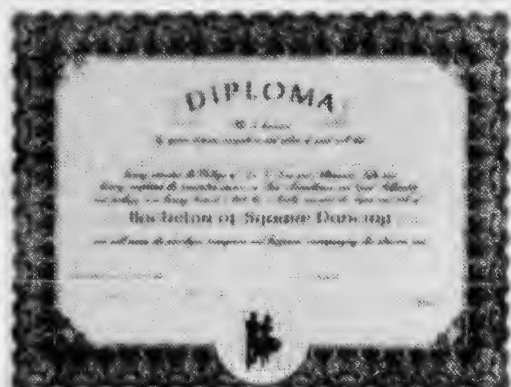
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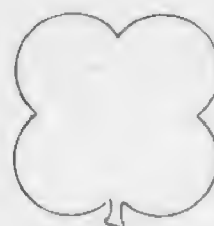
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their attitudes, or those who wish can send their comments to Callerlab, Box 679, Pocono Pines, PA 18350.

ROUNDALAB

At its 4th Annual Convention in Philadelphia, the membership of Roundalab honored two couples who both were pioneers of the round dance activity as we know it today — Forrest and Kay Richards and Manning and Nita Smith.

Both couples traveled extensively throughout the world sharing their knowledge, en-

joyment and expertise with teachers and dancers. Because they believe round dancing and square dancing should remain together, both couples contributed greatly to various institutes for square dance callers. They have been involved in leadership responsibilities with organizations and associations and have headlined festivals and institutes across the country.

The Manning Smith Conference on American Round Dance began in 1951 and was one of the first of its kind to conduct a week-long



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training program for prospective, as well as experienced, teachers. The Smiths' "Mannita Waltz," and "Tango Mannita," written in the 60's, are still programmed worldwide. Elected to the first Board of Directors of Roundalab, Manning and Nita were responsible for laying the groundwork for Phase I and Phase II of round dancing which was adopted by Callerlab last year. After 30 years, the Smiths have gone into semi-retirement continuing to teach classes at Texas A&M and at their week-long institute in Oklahoma.

Until 1967, the Richards traveled throughout the United States, Canada and Europe participating in conventions, clinics and weekends, sharing their enthusiasm and knowledge. Gradually concentrating their efforts closer to home, they retired two years ago. Their classic, "Summer Breeze," written in 1959, is an all-time favorite.

Couples honored previously by Roundalab were Frank and Carolyn Hamilton, Ralph and Eve Maxhimer, Dorothy Stott Shaw and Jack and Na Stapleton.

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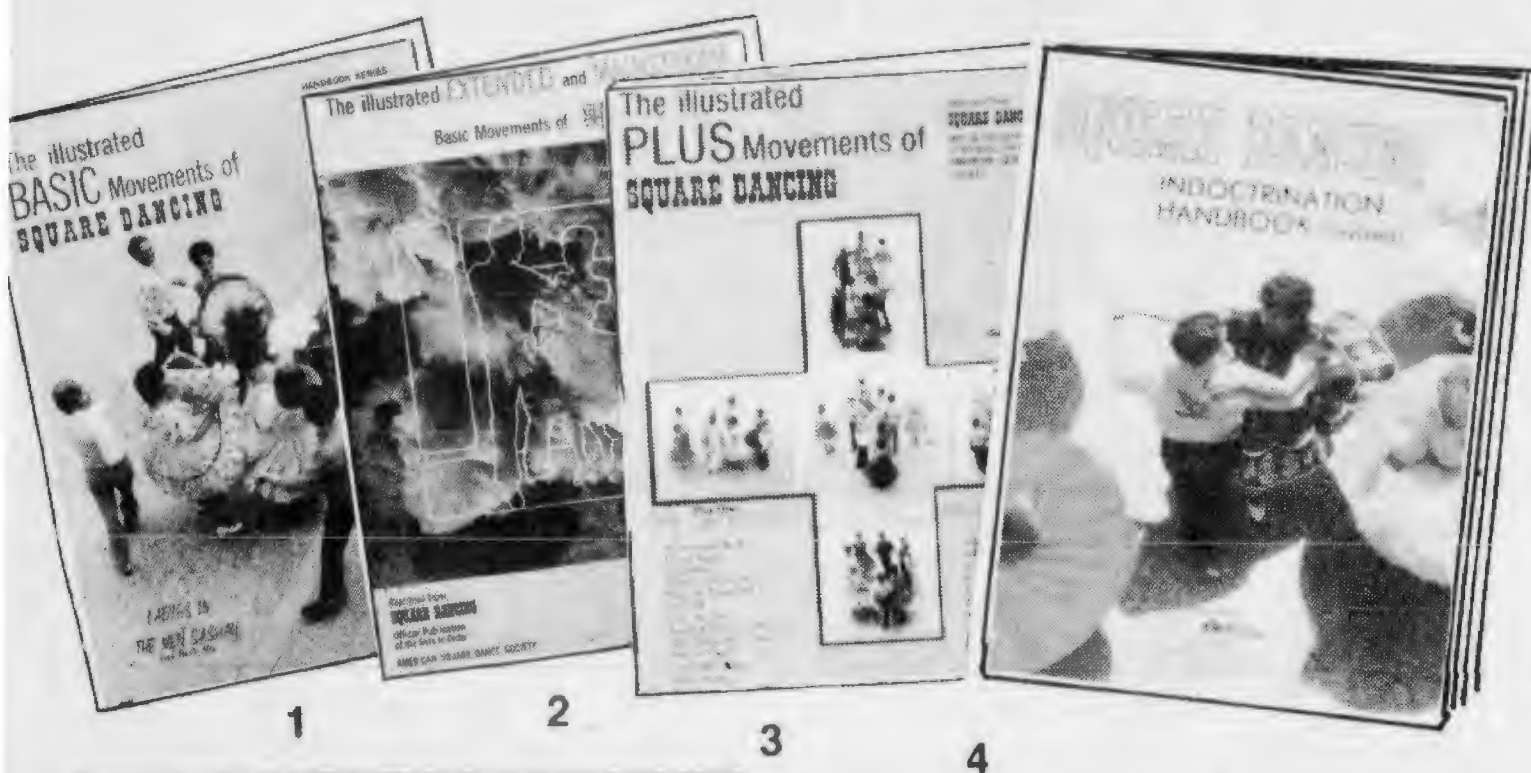
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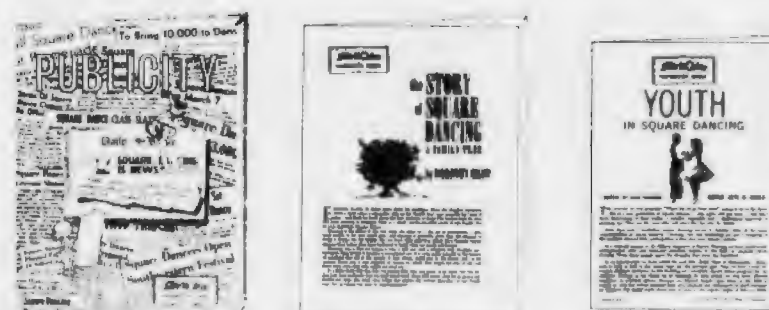
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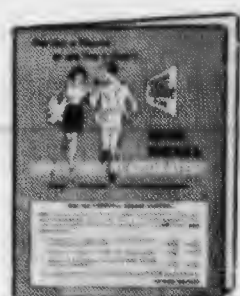


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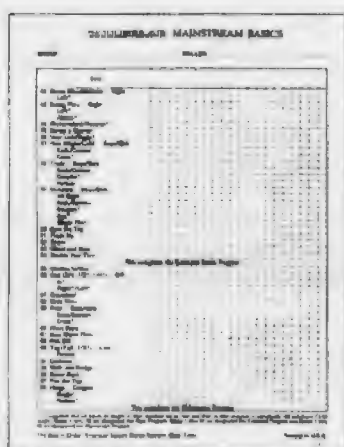
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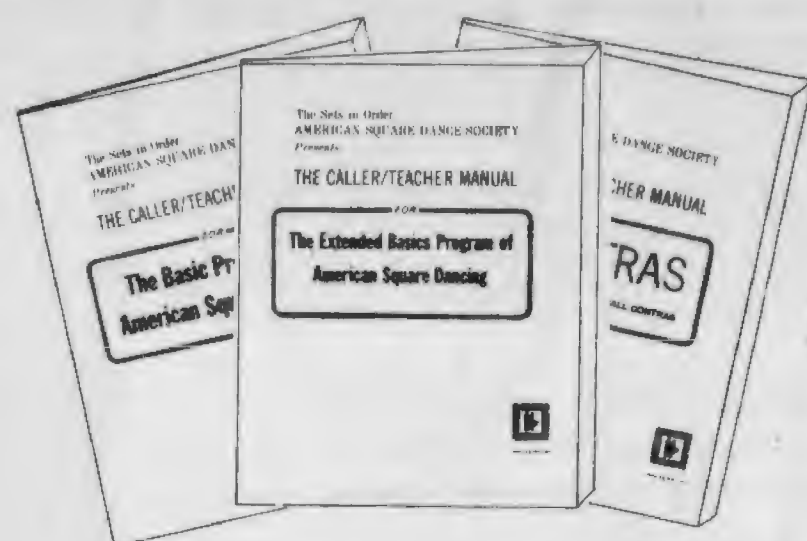


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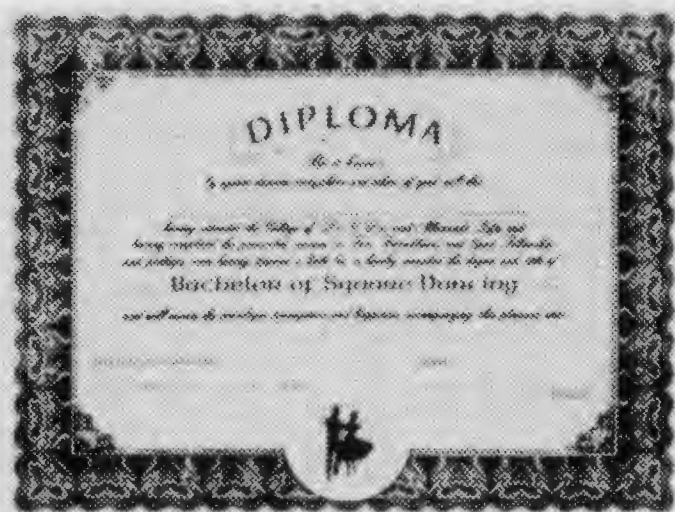
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BY NITA SMITH



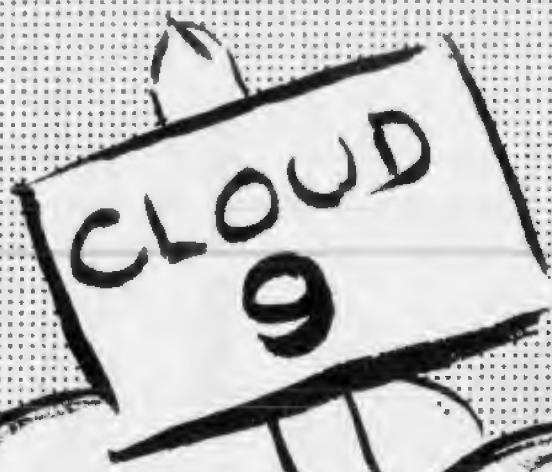
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